

C
K819uZmu
1906-07

JULY, 1906

NUMBER 1

NORTHWESTERN UNIVERSITY

QUARTERLY BULLETIN OF SCHOOL OF MUSIC 1906—1907



CATALOGUE NUMBER

EVANSTON :: CHICAGO
PUBLISHED BY THE UNIVERSITY
1906

NORTHWESTERN UNIVERSITY

EVANSTON—CHICAGO.

The University comprises the following departments of instruction, each having a distinct Faculty:

The College of Liberal Arts, In Evanston,
Founded in 1851, opened in 1855.

The Medical School, in Chicago,
Founded In 1859.

The Law School, In Chicago,
Founded In 1859.

The School of Pharmacy, In Chicago,
Founded in 1886.

The Dental School, in Chicago,
Founded in 1887.

The School of Music, in Evanston,
Organized In 1895.

The following non-degree-conferring departments are maintained by the University:

The Academy, at Evanston,
Established in 1860.

Grand Prairie Seminary, at Onarga, Illinois,
Founded in 1863.

The Elgin Academy, at Elgin, Illinois,
Chartered in 1839, opened in 1856.

Garrett Biblical Institute, a theological school authorized by its charter to confer degrees in divinity, is established on its own foundation and under separate management. The buildings of the Institute are on the University campus in Evanston, and the school is in close co-operation with the University.

The Norwegian-Danish Theological School in Evanston is affiliated with the Institute.

The Swedish Theological Seminary is an independent school, located on the University campus in Evanston.

The Cumnock School of Oratory is conducted on the University campus in Evanston.

SCHOOL OF MUSIC

Northwestern University

MUSIC HALL
EVANSTON, ILL.



1906

TERMS AND VACATIONS.

The scholastic year begins and ends with that of the College of Liberal Arts, but it is divided into *Four Terms of Nine Weeks* each instead of *Two Semesters*.

1906

September 25 and 26, Tuesday and Wednesday, Examination for Admission to Regular Courses.
September 27, Thursday, *First Term Begins*.
November 28, Wednesday evening, *First Term Ends*.
Thanksgiving Recess.
December 3, Monday morning, *Second Term Begins*.
December 22, Saturday evening, Christmas Vacation to Thursday morning, January 3.

1907

January 25, Thursday, Day of Prayer for Colleges.
January 28, Monday, Founders' Day.
February 6, Wednesday, to February 13, Tuesday, Regular Examinations.
February 13, Wednesday evening, *Second Term Ends*.
February 14, Thursday morning, *Third Term Begins*.
April 17, Wednesday evening, *Third Term Ends*.
April 18, Thursday morning, *Fourth Term Begins*.
June 6, Thursday, to June 13, Wednesday, Regular Examinations.
June 13, Thursday, Annual Concert and Commencement Exercises.
June 19, Wednesday evening, *Fourth Term Ends*.
September 24 and 25, Tuesday and Wednesday, Examination for Admission to Regular Courses.
September 26, Thursday morning, *First Term Begins*.

1907

JANUARY

JULY

	Sun.	Mon.	Tues.	Wed.	Thu.	Fri.	Sat.		Sun.	Mon.	Tues.	Wed.	Thu.	Fri.	Sat.
7	1	2	3	4	5	6		2	1	2	3	4	5	6	7
14	8	9	10	11	12	13		9	15	16	17	18	19	20	21
21	15	16	17	18	19	20	21	16	22	23	24	25	26	27	28
28	22	23	24	25	26	27	28	23	30	31					

FEBRUARY

AUGUST

..	..	..	..	1	2	3	..	..	..	1	2	3	4
4	5	6	7	8	9	10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	12	13	14	15	16	17	18
18	19	20	21	22	23	24	19	20	21	22	23	24	25
25	26	27	28	..	..	..	26	27	28	29	30	31	..

MARCH

SEPTEMBER

4	5	6	7	8	9	10	2	3	4	5	6	7	8
11	12	13	14	15	16	17	9	10	11	12	13	14	15
18	19	20	21	22	23	24	16	17	18	19	20	21	22
25	26	27	28	29	30	31	23	24	25	26	27	28	29
							30						

APRIL

OCTOBER

1	2	3	4	5	6	7	..	1	2	3	4	5	6
8	9	10	11	12	13	14	7	8	9	10	11	12	13
15	16	17	18	19	20	21	14	15	16	17	18	19	20
22	23	24	25	26	27	28	21	22	23	24	25	26	27
29	30	..	..	..	..	..	28	29	30	31	..	..	..

MAY

NOVEMBER

6	7	8	9	10	11	12	4	5	6	7	8	9	10
13	14	15	16	17	18	19	11	12	13	14	15	16	17
20	21	22	23	24	25	26	18	19	20	21	22	23	24
27	28	29	30	31	..	..	25	26	27	28	29	30	..

JUNE

DECEMBER

3	4	5	6	7	8	9	2	3	4	5	6	7	8	9	1
10	11	12	13	14	15	16	9	10	11	12	13	14	15	16	2
17	18	19	20	21	22	23	16	17	18	19	20	21	22	23	3
24	25	26	27	28	29	30	23	24	25	26	27	28	29	30	4
							30	31							5

JANUARY

JULY

	Sun.	Mon.	Tues.	Wed.	Thu.	Fri.	Sat.
6	.	.	1	2	3	4	5
13	13	14	15	16	17	18	19
20	20	21	22	23	24	25	26
27	27	28	29	30	31	.	.

FEBRUARY

AUGUST

..	..	..	..	..	1	2	..	..	..	..	1	2	3
3	4	5	6	7	8	9	4	5	6	7	8	9	10
10	11	12	13	14	15	16	11	12	13	14	15	16	17
17	18	19	20	21	22	23	18	19	20	21	22	23	24
24	25	26	27	28	..	..	25	26	27	28	29	30	31

MARCH

SEPTEMBER

[illegible]

APRIL

OCTOBER

..	1	2	3	4	5	6	..	1	2	3	4	5	
7	8	9	10	11	12	13	6	7	8	9	10	11	12
14	15	16	17	18	19	20	13	14	15	16	17	18	19
21	22	23	24	25	26	27	20	21	22	23	24	25	26
28	29	30	..	..	..	..	27	28	29	30	31	..	..

MAY

NOVEMBER

5	6	7	8	9	10	11	3	4	5	6	7	8	9
12	13	14	15	16	17	18	10	11	12	13	14	15	16
19	20	21	22	23	24	25	17	18	19	20	21	22	23
26	27	28	29	30	31	..	24	25	26	27	28	29	30

JUNE

DECEMBER[illegible]

CORPORATION.

OFFICERS OF THE BOARD.

BISHOP W. F. McDOWELL,
President.

WILLIAM DEERING,
Honorary President.

HON. OLIVER HARVEY HORTON, LL.D.,
First Vice-President.

HUMPHREYS H. C. MILLER, A. M.,
Second Vice-President.

FRANK PHILIP CRANDON, A. M.,
Secretary and Auditor.

JOHN RICHARD LINDGREN,
Treasurer.

WILLIAM A. DYCHE, A. M.,
Business Manager.

UNIVERSITY TRUSTEES.

NATHAN R. ALLEN.

HENRY SHERMAN BOUTELL, A.M.

MERRITT C. BRAGDON, A.M.

WILLIAM LISTON BROWN.

REV. WILBUR I. COGSHALL.

LORIN CONE COLLINS, A.M.

FRANK PHILIP CRANDON, A.M.

NATHAN SMITH DAVIS, A.M.,
M.D.

REV. WILLIAM DAWE.

WILLIAM DEERING.

WILLIAM A. DYCHE, A.M.

REV. J. W. FRIZZELLE.

HENRY H. GAGE.

ELBERT H. GARY.

NORMAN WAITE HARRIS.

WM. H. HENKLE.

STEPHEN J. HERBEN.

HARLOW NILES HIGINBOTHAM.

JAMES BARTLETT HOBBS.

OLIVER HARVEY HORTON, LL.D.

REV. JOSEPH T. LADD.

JOHN R. LINDGREN.

PERLEY LOWE.

CORNELIA GRAY LUNT.

GEORGE P. MERRICK.

REV. LAMBERT E. LENNOX.

H. H. C. MILLER, A.M.

BISHOP W. F. McDOWELL.

DAVID MCWILLIAMS.

REV. GEO. R. PALMER.

JOSIAH J. PARKHURST.

JAMES A. PATTEN.

ALEXANDER H. REVELL.

MRS. LUCY DAVIS ROWE.

ROBERT DICKINSON SHEPPARD,
A.M., D.D.

EDWARD FOSTER SWIFT.

REV. THOMAS R. STROWBRIDGE.

HENRY SARGENT TOWLE, LL.B.

CHARLES P. WHEELER.

MILTON H. WILSON.

STANDING COMMITTEE ON SCHOOL OF MUSIC.

JAMES A. PATTEN.

CORNELIA G. LUNT.

HUMPHREYS H. C. MILLER.

FACULTY.

- ABRAM WINEGARDNER HARRIS, Sc.D., LL.D.....
President of the University
- PETER CHRISTIAN LUTKIN, Mus. Doc., A. G. O.....*Dean*
Professor of Piano, Organ, Theory and Composition.
- HAROLD EVERARD KNAPP.....*Director Violin Department*
Professor of Violin and Ensemble Playing.
- ARNE OLDBERG,
Professor of Piano and Composition.
- KARLETON HACKETT.....*Director Vocal Department*
Instructor in Voice Culture.
- VICTOR GARWOOD,
Instructor in Piano and History of Music.
- WILLIAM HENRY KNAPP,
Instructor in Voice Culture.
- MARGARET CAMERON,
Instructor in Piano.
- ELIZABETH RAYMOND WOODWARD,
Instructor in Piano.
- NINA SHUMWAY KNAPP,
Instructor in Piano.
- LOUIS NORTON DODGE,
Instructor in Piano and Theory.
- HILA VERBECK KNAPP,
Instructor in Piano.
- BERTHA ALTHEA BEEMAN,
Instructor in Voice Culture.
- LEILA MARCHANT HARLOW,
Instructor in Sight-reading, Choral Music, and Public School
Music Methods.

LEWIS RANDOLPH BLACKMAN,
Instructor in Violin.

DAY WILLIAMS,
Instructor in Violoncello.

WALFRIED SINGER,
Instructor in Harp.

CHARLES JOSEPH KING,
Instructor in Clarinet, Oboe and Bassoon.

CHARLES STEPHEN HORN,
Instructor in Cornet.

CURTIS ABELL BARRY,
Instructor in Organ.

CHARLES JOHN HAAKE,
Assistant Instructor in Piano.—*Director Preparatory Department*

WINIFRED HULL,
Assistant Instructor in Piano.

NELLIE BEULAH FLODIN,
Assistant Instructor in Piano and Ensemble Playing.

SARAH MOORE,
Assistant Instructor in Piano and Children's Classes.

JOHN MAHARD ROSBOROUGH,
Assistant Instructor in Piano.

IRVING HAMLIN.....*Secretary*

NORTHWESTERN UNIVERSITY

SCHOOL OF MUSIC.

Evanston, in its dual capacity of University town and Chicago's most important suburb, combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal site for student life. These possibilities were grasped fifty years ago by the Trustees of Northwestern University in selecting it as a home for their educational venture, and time has fully vindicated their judgment, for it has grown to be the eighth in size of American Universities, with an attendance of nearly four thousand students.

While the general advantages of Evanston are well and widely known, it presents very special conditions favorable to the study of music. The student has his home amid quiet and helpful surroundings, free from the confusion, turmoil, distraction and temptation of a great city. The studious atmosphere of the University, and the moral tone of a superior community, will influence both his work and his character. Instead of the tendency towards bohemianism and loose ideas of life, unfortunately more or less prevalent in artistic circles in large cities, he will come in contact with men of high ideals, worthy motives, and clean lives.

The character of the University forbids the sale of intoxicating liquors within a radius of four miles, thus eliminating the saloon and its accompanying evils. These considerations are of unusual importance when one bears in mind the emotional and susceptible temperament of the musically gifted.

Evanston's freedom from the impure and smoke-laden air of mercantile and manufacturing centers is a direct benefit to the general health, particularly to students of the voice.

The larger part of the patronage of a music school is naturally of young women. To attend city schools they must necessarily live in boarding-houses. A considerable portion of their time is spent in traveling to and fro on the street cars. There is no oversight of their conduct. They are free to come and go as they please, and to choose their companions.

The conditions at Evanston offer a marked contrast. The young women are housed in official dormitories in close proximity to their work, and they are surrounded by wholesome religious and social influences.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of the student life.

Facilities for the study of music have existed in the University since 1873, when the Evanston College for Ladies together with its music department, was absorbed. In 1891 it came under its present management, and in 1895 its growth and the character of work performed necessitated a reorganization on a larger plane. The result is the present complete School of Music, with its Dean and Faculty, housed in its own building.

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing and time-absorbing, that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, as there is no provision made for other studies, nor any incentive to pursue them. The School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-03, new courses went into effect, some of which added literary studies to the then existing courses in music,

while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 15 to 25.

Students not desiring to take the full course may enter as "Special Students" and pursue such branches as they may elect, but in the case of non-resident students it is required that they take sufficient work to keep their time reasonably well occupied. In any case, students come under the discipline and general social regulations of the University.

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

LOCATION.

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by two lines of railway—the Milwaukee division of the Chicago and Northwestern Railway and the Evanston division of the Chicago, Milwaukee and St. Paul Railway.* There is also an electric street railway between the two cities, and the Chicago and Milwaukee Electric Railway now gives transit north from Evanston to Kenosha, about fifty miles. The population is about twenty-three thousand.

BUILDING.

The steady growth and development of the musical department necessitated a special building for its exclusive use. In 1897 *Music Hall* was erected, and it has since been

*The railway station nearest the School of Music is that announced simply as "Evanston" not "Main Street," "Dempster Street," or "Central Street."

occupied by the School of Music. The building is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one square west of University Campus. It is within easy access of both street railways, and is two blocks east and two blocks north of the "Evanston" railway station. It is substantially built of stone and brick, surmounted with a tile roofing and finished in Georgia pine. The main floor contains the Dean's Office, the Business Office, Reception Room, besides teaching and practice rooms. Additional class-rooms are found on the second floor, together with a well-arranged concert hall, seating three hundred and fifty. The Hall is provided with a large stage, dressing rooms, a grand piano, a two-manual pipe-organ with pedals, and is seated with opera chairs. The basement floor is subdivided into eleven rooms, giving a large class-room for recitations in theory and musical history, and ten more practice rooms. The latter are especially pleasant, being well lighted and heated.

Owing to the necessity for more room, a neighboring dwelling-house has been rented, giving additional practice rooms.

ADVANTAGES.

The advantages of music study in Evanston may be briefly summarized as follows:

Within the School—

1. A superior corps of Instructors, presenting the most approved European methods, combined with the best ideas of American educators.

2. Choral societies of select voices, affording efficient drill in part-singing and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, quartettes, etc., for various combinations of instruments, orchestra practice, and the analysis and study of chamber music and orchestral scores.

4. Improved and practical methods in teaching harmony, counterpoint, and musical form. The time devoted to these subjects is nearly double the amount ordinarily given

in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber music concerts and recitals by members of the Faculty, and other artists, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of the best chorus choirs.

7. Numerous recitals, concerts, lectures, etc., free to students.

8. The opportunity of taking collegiate or academic studies in connection with regular courses, at no extra expense.

Without the School—

1. The opportunity to students of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced, and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories, eighteen churches, and a large population of intelligent people, of whom the majority are not at all connected with any of the schools. To meet the varied tastes of such a cosmopolitan community a great many public addresses, concerts and entertainments are given in any school year. Many of these are accessible without charge to all who choose to attend them. In recent years

the student body has been addressed by President Roosevelt, Secretary of the Treasury Shaw, and noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs.

It is probable that equal advantages elsewhere cannot be found at so low a cost.

To allay any apprehension of parents, it may be said that Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

REQUIREMENTS FOR ADMISSION.

Students entering the School of Music do so either as Regular or Special students. In the former case, they pursue prescribed courses of study, and become candidates for a certificate or diploma. As special students, they pursue such work as they may elect.

The regular courses are based upon the desirable elements of a complete musical education. It must be borne in mind that such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical

study of the art, and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory in the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it is found advisable.

For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, and two or three years' in instrumental music, are necessary to enter to advantage.

Students frequently come to the school who are sufficiently advanced in their playing or singing to enter the second or third year of the regular course, were it not for lack of preparation in theoretical studies. Under these circumstances every effort should be made to meet the theoretical requirements at least for the second year's work, and thus be able to save a year's time. If students do not find facilities for being coached up in these studies at home, it is practicable to acquire them by private lessons from instructors in the school during the summer vacation, or by mail. In any event, however, the student's advancement in playing or singing is not retarded, as he is carried systematically forward in his work, provided his previous training has been satisfactory.

Students will be admitted to the second year provided they can pass an examination in Introductory Harmony, Form and Analysis A, and in History of Music B (see page 21). If students are not prepared to pass an examination in History of Music B, opportunity is provided to make the study up after entering the school. In applied music they must show satisfactory proficiency in the following items:

For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys, either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten etudes in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge of all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Parry's Evolution of Music or its equivalent.

In the case of students entering the school with advanced standing, no certificates or diplomas are conferred where the candidate has been in residence for less than one academic year.

COURSES.

The following courses are offered:

- I. Course in Applied Music, leading to the Degree of Graduate in Music.
- II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
- III. Post Graduate Course.
- IV. Literary Musical Course.
- V. Course in Public School Music Methods.

I. COURSE IN APPLIED MUSIC.

By "applied" music is meant the practical study of piano, organ, violin or voice, with the addition of certain other subjects specified below. Candidates of decided ability can complete the course in four years, and it is designed to equip them for professional work. Candidates, who, upon entrance or at any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate in Music upon satisfactory completion of the course. Opportunity is given in the Academy of the University, without extra expense, to make up any reasonable deficiency in College entrance requirements. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Candidates registering for such subjects, however, will not be permitted to drop their work except at the end of a semester.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts, may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the School of Music Diploma of Musical Proficiency. Such students may carry one literary study in the Academy during the course without extra fee.

A suitable certificate will also be given at the end of the second year of the course, which is rather more than the equivalent of the so-called "Teachers' Certificate" of many schools of music. An additional requirement for the certificate is the performance of a program as outlined on page 30 under the heading "Certificate of Performance."

All candidates are required to pursue their work according to the following:

Schedule of Studies, Course I.

First Year.

Introductory Harmony, Form and Analysis A.
History of Music B.
Sight-Reading (vocal) C.
Ensemble (four and eight-hand piano playing).
Solo Classes, Recitals and Concerts.
Applied Music (two half-hour lessons per week).
(College or Academy Study).

Second Year.

Harmony D.
Form and Analysis E.
History of Music F.
Chorus and Choir Training G.
Ensemble (pianoforte and strings) and Accompaniment.
Solo Classes, Recitals and Concerts.
Applied Music (two half-hour lessons per week).
(College or Academy Study).

Third Year.

Counterpoint H.
Advanced Harmony I.
Composition J.
Advanced History of Music K.
Analysis L.
Ensemble (pianoforte and strings) and Accompaniment.
Solo Classes, Recitals and Concerts.
Applied Music (two half-hour lessons per week).
(College or Academy Study).

Fourth Year.

Counterpoint M.
Canon and Fugue N.
Composition O.
Analysis P.
Ensemble (chamber-music).
Score Reading.
Music Pedagogy.
Solo Classes, Recitals and Concerts.
Applied Music (two half-hour lessons per week).
(College or Academy Study).

For hours of recitations and details of studies in Classes A to P,
see pages 21 to 25.

In addition, candidates must satisfactorily perform programs conforming to the following requirements:

FOR PIANO STUDENTS:

- A concerto of advanced difficulty.
- One of the later Beethoven sonatas.
- One of the more important works of Bach.
- Two Chopin etudes.
- Selections from the more important works of Schumann and Brahms.

FOR ORGAN STUDENTS:

- One of the great preludes and fugues of Bach.
- A sonata of Guilman or Rheinberger.
- Selections from the works of Thiele, Widor, Merkel or Franck.

FOR VIOLIN STUDENTS:

- A Bach sonata.
- A concerto of advanced difficulty.
- A modern sonata for piano and violin.
- Selections from the more important works of Vieuxtemps and Wieniawski.

FOR VOCAL STUDENTS:

- An operatic aria.
- An aria from Handel's Messiah or Haydn's Creation.
- An aria from a modern oratorio.
- Group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

Instrumentalists are expected to practice at least four hours per day. The amount of practice for vocal students is determined by the instructor. Ordinarily organ students divide their time between the organ and the piano. If they are sufficiently advanced technically and read well at sight, the piano requirements may be waived, in which case one lesson per week is given upon the organ, and a special tuition rate is granted.

In the third and fourth years vocal students are required to attend the rehearsals of the Evanston Musical Club or to engage in practical choir work either in or out of the school, as a substitute for the ensemble work required in the course.

Instrumental students are required to attend the vocal sight-reading and chorus class, in the first and second years, as the conception of music as abstract sounds, unrelated to the key-board, is a much needed experience.

II. COURSE IN THEORY AND HISTORY OF MUSIC.

This course is intended for composers and theorists. The candidate for entrance in it is expected to be fairly experienced at the key-board, and familiar with all the major and minor keys, together with the simpler harmonies therein.

As in Course I, the candidate will be obliged to prove his ability to matriculate in the College of Liberal Arts before receiving his degree, and in addition must have pursued General Physics for one year.

The course requires four years' work and leads to the degree of Bachelor of Music, and the candidate at the close of the required studies must compose a work of considerable length for chorus and orchestra, introducing solos and a tonal fugue in at least four parts. This work must be satisfactory to the faculty in both its technical and artistic aspects.

Upon the satisfactory completion of three years of this course, a certificate will be issued by the University authorities.

Schedule of Studies, Course II.

First Year.

Harmony D.
Form and Analysis E.
History of Music B and F.
(College or Academy Study).

Second Year.

Counterpoint H.
Harmony I.
Composition J.
History of Music K.
Analysis L.
(College or Academy Study).

Third Year.

Counterpoint M.
Canon and Fugue N.
Composition O.
Analysis P.
(College or Academy Study).

Fourth Year.

Double and Triple Fugues Q.
Free Composition R.
Instrumentation S.
(College or Academy Study).

For hours of recitation and details of studies in Classes D to S, see pages 21 to 25.

III. POST-GRADUATE COURSE.

This course gives further opportunity to performers for pursuing their studies either in preparation for artistic concert performance or to extend their knowledge of the classical literature of applied music. To composers it offers valuable experience in the larger forms, such as cantatas, oratorios, chamber music, symphonies, etc. In its broadest sense music presents an almost limitless field for study, and graduates can enter this course most profitably.

IV. LITERARY MUSICAL COURSE.

This course is intended for students of high school age, and includes the more essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in the Academy of Northwestern University, in which the study of Music is substituted for one-fourth of the required work. The studies include Latin, Physiography, Algebra, English, Grecian and Roman History, Greek, Biology, Plane Geometry, Physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, two lessons per week to be taken, and at least two hours per day devoted to its study. The student will come under the jurisdiction of the Academy, and will receive its diploma upon passing the necessary examinations. For particulars, other than musical, see circular of the Academy of Northwestern University.

Students in this course pay the full Academy tuition fee of \$60.00 per annum. They will pay for their music tuition according to the "Special Student Fees" on page 32 of this catalogue, minus a rebate of \$20.00 per annum.

V. COURSE IN PUBLIC SCHOOL MUSIC METHODS.

This course is intended to fit the candidate for the position of Supervisor of Music in the public schools. While the course is nominally one year in length, students who have had no previous experience in singing nor knowledge of the rudiments of music, can hardly expect to complete it in that length of time. While the study of music is taken up from the very rudiments, the first principles are not dwelt upon

to the extent that would be necessary if the student had no knowledge of music whatever.

As an organic part of the University, the School of Music is placed in position to offer peculiar advantages in this course, as the whole resources of the University are, in a way, at the command of the student. In addition to the required studies enumerated below, the student has the privilege, at no additional expense, of pursuing one study in the College of Liberal Arts, or in the Academy, as circumstances may determine. Furthermore, the student may carry other work in the School of Music itself, such as private lessons in piano, organ, violin or voice, at a substantial reduction from the private lesson rates of the leading instructors.

The course also includes observation of actual class work in the public schools, under the direction of the Supervisor of Music of the City of Evanston, who also has charge of this department.

The study of music is assuming more and more importance in public schools throughout the country, and well-equipped supervisors seem to be in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and may be the means of securing higher remuneration.

Schedule of Studies, Course V.

Introductory Harmony, Form and Analysis A.

History of Music B and F.

Sight-Reading (vocal) C.

Chorus and Choir Training G.

Public School Methods T.

Ensemble (four and eight-hand piano playing) and Accompaniment (optional).

(College or Academy Study).

Students in this course may substitute more advanced work in any of the above subjects, provided they can prove their ability to carry same.

For hours of recitation and details of studies in Classes A to T, see pages 21 to 25.

**SCHEDULE OF THEORETICAL CLASSES,
Contained in Courses I, II and V.**

NOTE—The following studies, with exception of A, C and T, are electives in the College of Liberal Arts, and receive the indicated credit. The maximum credit allowed, however, is 10 year hours.

A—*Introductory Harmony, Form and Analysis.* 3 hours.
Mondays, Wednesdays, Fridays, 3.

MR. DODGE.

First Semester.

Scale and Melody Writing. Construction of the Period.
Intervals and Two-Part Writing. Chord-reading. Small Two-part Primary Forms. Cadences.

Second Semester.

Triads, Inversions, Chord-connection in Three and Four Parts. Cadences, Modulations, Dominant Sept-chord.

B—*History of Music.* 1 hour.
Thursdays, 3.

MR. GARWOOD.

First Semester.

Oriental, Ancient and Early Christian Music. School of the Netherlands. The Beginnings of Oratorio, Opera and Instrumental Music.

Second Semester.

Italian, French and German Opera. The development of the Song, Sacred Music. The development of Instrumental Music. Text Book: Lessons in Musical History, Filmore.

C—*Sight-Reading (vocal).* 1 hour.
Mondays, Thursdays, 4:15.

MISS HARLOW.

Drill in Scale and Interval Singing. Time Sub-divisions, Ear Training, Dictation, Part-singing.

D—*Harmony.* 2 hours.
Mondays, Thursdays, 11.

PROFESSOR LUTKIN.

First Semester.

Figured Bases and Harmonization of Melodies, employing the use of Triads, Dominant, Diminished and Supertonic Sept-chords, with Inversions, in Dispersed Harmony.

Second Semester.

Secondary Sept-Chords and Chords of the Ninth. Suspensions and Tones Foreign to the Harmony. Organ-Point, Modulation, Etc. Text Book: Chadwick's Harmony.

E—*Form and Analysis.* 2 hours.

Tuesdays, Fridays, 11.

PROFESSOR LUTKIN.

First Semester.

Chord-Reading. Bach's Inventions. Song Forms, principally Mendelssohn and Chopin.

Second Semester.

Song or Aria Form. Minuets, Marches, Scherzos, Rondos, Theme and Variations, the Sonata Form. Sonatas as a whole. Preludes and Fugues.

F—*History of Music.* 1 hour.

Mondays, 2.

MR. GARWOOD.

First Semester.

Biographical Study of the great composers in chronological order. Palestrina, Scarlatti, Purcell, Bach, Gluck, Handel, Haydn, Mozart, Beethoven.

Second Semester.

Weber, Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, Brahms, Dvorak, Tschaikowsky, Elgar. Text Book: How Music Developed, Henderson.

G—*Chorus and Choir Training.* 2 hours.

Mondays, 8 P. M.; Thursdays, 5.

PROFESSOR LUTKIN.

Monday evening sessions are the regular rehearsals of the Evanston Musical Club, in the Evanston Y. M. C. A. Building. The Thursday sessions are at Music Hall, with the following outline of work:

First Semester.

Hymns, Part-Songs, Anthems.

Second Semester.

Choral Service of the Episcopal church. Cantatas and Oratorios. Ensemble singing in Duets, Trios and Quartettes.

H—*Counterpoint.* 2 hours.

Tuesdays, Fridays, 10.

PROFESSOR LUTKIN.

First Semester.

Counterpoint in the various species in Two and Three Parts.

Second Semester.

Counterpoint in Three and Four Parts.

I—*Advanced Harmony.* 1 hour.

Mondays, 2.

PROFESSOR LUTKIN.

Harmonization of Chorales. Remote Modulations. Unprepared and Unresolved Dissonances, Etc.

J—*Composition.* 1 hour.

Thursdays, 2.

PROFESSOR LUTKIN.

Homophonic Forms. Songs. The Simpler Vocal Forms.

K—*Advanced History of Music.* 1 hour.

Mondays, 3.

MR. GARWOOD.

First Semester.

Primitive Music of Various Countries. Ecclesiastical Music. Polyphonic Music. The Early English, Netherland and Italian Schools. The Development of the Oratorio and the Opera, with Analysis of Typical Works.

Second Semester.

The Development of Instrumental Music. The Prelude and Fugue, Sonata and Symphony. Chamber Music and Orchestra. The Music Drama of Richard Wagner. The Tone-Poems of Richard Strauss. The Oratorios and Cantatas of Edward Elgar.

Text Book: The Evolution of the Art of Music, Parry, supplemented by lectures.

Required Reading and Essay from each member of the class.

L—*Analysis.* 1 hour.

Wednesdays, 11.

PROFESSOR LUTKIN.

First Semester.

Bach's Well-tempered Clavichord.

Second Semester.

Beethoven's Sonatas. Brahms' Pianoforte Works.

M—*Counterpoint.* 1 hour.

Tuesdays, 3.

PROFESSOR LUTKIN.

First Semester.

Counterpoint in Five or more Parts.

Second Semester.

Double and Triple Counterpoint.

N—*Canon and Fugue.* 1 hour.

Thursdays, 4.

PROFESSOR LUTKIN.

First Semester.

Canons in Various Intervals. Two-part Fugues.

Second Semester.

Three and Four-part Fugues.

O—*Composition.* 1 hour.

Wednesdays, 3.

PROFESSOR LUTKIN.

The Sonata Form. The Cantata.

P—*Analysis.* 1 hour.

Wednesdays, 10.

PROFESSOR LUTKIN.

First Semester.

Chamber Music. Organ Compositions. Church Cantatas.

Second Semester.

Oratorios and Symphonies. Orchestral Music from Full Score.

Q—*Double and Triple Fugues.* 1 hour.R—*Free Composition.* 1 hour.S—*Instrumentation.* 1 hour.

Hours to be arranged.

PROFESSOR OLDBERG.

T—*Public School Methods.* 2 hours.

Tuesdays, 5; Saturdays, 9.

MISS HARLOW.

STUDY OF THE CHILD VOICE.—Care and protection of the child voice. Range of the child voice. Care of the changing voice. Vocal drills. Breathing exercises.

METHODS OF TEACHING.—The fundamental principles of teaching as applied to music study discussed. The best methods of presenting difficult problems of melody and rhythm demonstrated. The best system for use in the public schools examined, including the primary, grammar and high schools.

PRACTICAL DEMONSTRATION.—Students are permitted to observe actual musical instruction as it is given in the Evanston public schools.

CHORUS CONDUCTING.—Students given opportunity for practical experience in this important branch.

ROUND TABLE DISCUSSIONS.—Monotones, Discipline, Relation of Supervisor to Superintendent and Patrons, Teachers' Meetings, the Weak Teacher, School Entertainments, Commencements, etc.

METHODS OF INSTRUCTION.

Attention is called to the fact that instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are entirely dependent upon a close adaptation to the individual needs of the pupil, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

Piano—A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. Provision is made for the use of the Practice Clavier where it may be considered advantageous for physical development or disciplinary reasons. For musical purposes, the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and the individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performance of the same.

Organ—A certain facility at the piano and in sight-reading is necessary before the course can be entered. Stainer's *Organ Primer*, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's *Organ School*, Buck's *Studies in Phrasing*, and the works of Bach, Mendelssohn, Merkel, Guilman, etc., compose the ground-work of study. A good organ touch (comprising legato and staccato playing, with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation, and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Complete Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with a two-manual pipe organ, a three-manual vocalion and a pedal-piano for the use of students.

Voice Culture—The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the registers with ease and with a firm, even quality, is the foundation of the *bel canto* of the Italians.

The Course includes studies in sustained singing and in agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing*, special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English and American schools. Particular stress is laid on rhythm, enunciation and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura*.

Study of the classic song-literature of all schools, especially the German *Lieder*, and of our own American song-writers. The beginning of the oratorio, the study of *recitative*, and the *aria* from the easier works.

Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. The strictest requirements in interpretation to fit the student for the concert stage and the oratorio.

Violin—In the elementary work, particular attention is paid to the manner of holding the violin and the bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student conceives and can play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Throughout this course the student is kept hard at his instrument, progress depending largely upon the amount of time devoted to practice. Kreutzer, Rode, Roveli and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's *L'Ecole Moderne*, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of grand musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Violoncello—Elementary: The 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters. Then follows etudes of Dotzauer, Greutzmacher, and Franckomme, Romberg, Duos, and the easier concertos of Goltermann. For the more advanced students the Bach sonatas, etudes of Dupont, and the concertos of Romberg, Volkmann, Davidoff, and Molique.

Harmony—The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured Bass meets only the first of these satisfactorily, as the practical

application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

Musical Form and Analysis—This course includes the resolving of musical compositions into their component parts and classifying them in a systematic manner. It is divided into three general groups the early contrapuntal style and the more modern homophonic and sonata forms. Bach is naturally the model for the earlier style, while Mendelssohn, Chopin and Schumann offer the best examples of non-developed forms. Beethoven and Brahms are most largely drawn upon for modern polyphony and development. This course is invaluable to true musicianship, as it develops the critical faculty and taste more than any other one study. It cannot, however, be entered advantageously without the complementary studies of harmony and counterpoint.

Counterpoint, Canon and Fugue—The study of the strict forms is emphasized as a drill-work into intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Composition—The inclination to original work is strongly encouraged, and when mechanical outlines and methods have been well mastered, originality, tempered with good judgment, is fostered. Through criticism, suggestion, and the study of the great masters, a facility of expression and a well-balanced taste are engendered. A particularly congenial field will be found for creative effort, as several of the Faculty are composers of ability, and are actively engaged in producing work of the higher grade.

History of Music—This course covers two years, and the text-book work is copiously supplemented by lectures and illustrations. The evolution of the art is followed from its infancy until its subdivisions become so numerous and important that each branch must be studied by itself. While the course in Analysis covers in a comprehensive way the development of instrumental music, so the course in History of Music follows the growth of the oratorio and the opera.

The biographical work required at the end of the second semester is made possible by a judiciously selected library, to which valuable accessions are made every year. This library is a section of the Orrington Lunt Library of the University, and is placed in Music Hall for the use of the students during the school year.

In addition to literary work, the school also possesses a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard

overtures and symphonies for piano and strings, as well as many orchestral full scores and parts of symphonies, oratorios and overtures and concertos. A well-selected library of part songs is also available for the use of the sight-reading and choral classes.

EXAMINATIONS.

REGULAR EXAMINATIONS are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

SECOND EXAMINATIONS are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination.

No student may take more than one *second examination* for the same item of credit.

GRADES OF SCHOLARSHIP.

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Dean and is entered of record. The student's standing is expressed, according to his proficiency, by one of five grades, designated A, B, C, F, R.

Grade A denotes excellent scholarship; grade B, good scholarship; grade C, poor scholarship; grade F, failure, making necessary a *second examination*; grade R, failure so serious that the work must be repeated in the class-room if credit is desired.

Grades A, B, and C count toward a degree; but not more than one-eighth of the work done under this faculty to meet the requirements for graduation may be of grade C.

One semester's work marked C, in excess of the one-eighth allowed, may be counted toward graduation for each subsequent semester's work in the same department, which is of higher grade. Work marked C, not released by subsequent higher work in the same department, may be released by examination under the same regulations as apply to work marked F; the original marking, however, will remain in the record as a matter of history.

Work reported *incomplete*, not made good before the close of the next succeeding semester, is recorded as *failed*.

A student reported as *failed* in any study must make good the deficiency at a *second examination* within nine months, or take the work again in the class-room in order to obtain credit for it.

Undergraduates are not allowed credit for work done *in absentia*. Only those who have duly registered and have regularly pursued their studies in classes are admitted to examinations.

The semester record of each undergraduate is sent by the Dean to the student's father or guardian.

ABSENCES FROM CLASS EXERCISES.

Students are expected to attend all of the regular exercises in the courses for which they are registered.

If, in any semester, the absences of a student in a single course

exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional* examination in that subject. The dates fixed for additional examinations are the last Thursday of the first semester and the last Friday of the second semester.

When a student's absences in any study exceed one-sixth of the total requirement in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Committee on Registration, which has power to restore the cancelled registration at its discretion.

DIPLOMAS AND CERTIFICATES.

Upon recommendation of the faculty, Diplomas will be given to students completing Courses I. or II., and Certificates to those completing the second year of Course I. and the third year of Course II.

The fee for the Diploma is \$10.00, and for the Certificate, \$5.00.

CERTIFICATE OF PERFORMANCE.

To students who have studied at least two years in the school and can creditably perform a program in their specialty, a Certificate of Performance, stating the degree of proficiency, will be given. To Piano students the minimum requirements are as follows:

Beethoven, a complete sonata.

Bach, a fugue or three-voiced invention.

Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty.

Two selections from more modern composers.

TO ORGAN STUDENTS:

Bach, prelude and fugue.

Mendelssohn, sonata complete.

Two groups of pieces drawn from the modern English and French schools.

TO VIOLIN STUDENTS:

A sonata for piano and violin from Haydn, Mozart, or Beethoven.

One of the easier Viotti Concertos.

Two groups of solo pieces of average difficulty.

TO VOCAL STUDENTS:

An oratorio aria.

A group of songs from the classic composers.

A group of songs from modern composers.

FEES.

Matriculation Fee—A matriculation fee of five dollars is charged upon entering the regular courses or theoretical classes. It is paid but once.

Incidental Fee—A fee of fifty cents per term is charged each student entering the School. This fee covers admission to the Artists' Series of concerts.

Musical Club Fees—Active membership in the Evanston Musical Club (see page 35) \$3.00 per annum. All students in regular courses are required to attend the concerts of the Club and charged fifty cents in the second, third and fourth terms, for admission to its concerts, which sum entitles them to a reserved seat ticket. Students who are active members of the Club are exempt from this charge.

Diploma Fee—Ten dollars.

Certificate Fee—Five dollars, for certificates in Courses I, II or V, or for a Certificate of Performance.

Locker Fee—A fee of fifty cents per annum is charged to those desiring the use of a locker. A deposit of twenty-five cents additional is refunded upon the return of the locker key to the Secretary.

Regular Course Fees.

Course I. Theory Fee, which includes classes in Harmony, Musical History, Analysis, Counterpoint, Vocal and Instrumental Sight-Reading, Ensemble, Choir Training, and Literary Study, per term.....	\$20.00
Course II, per term.....	20.00
Course III. According to Special Student Fees.	
Course IV. Special Student Fees minus \$5.00 per term, in addition to full Academy Fee.	
Course V. { Term Fee.....	30.00
{ Term Fee to students registered in Course I or II.	10.00

The following fees for private lessons in vocal or instrumental music (being a reduction from the Special Student Fees) are granted to students in Course I paying the Theory Fee of \$20.00, or in Course V, paying the Term Fee of \$30.00:

	Two half-hour lessons a week.
Professor P. C. Lutkin (Piano or Organ), per term.....	\$35.00
Professor P. C. Lutkin (Special Organ Rate—see page 17), per term	20.00
Professor Harold E. Knapp (Violin), per term.....	25.00
Professor Arne Oldberg (Piano), per term.....	30.00
Victor Garwood (Piano), per term.....	30.00
Karleton Hackett (Voice), per term.....	40.00
W. H. Knapp (Voice), per term.....	22.00
Margaret Cameron (Piano), per term.....	22.00
L. N. Dodge (Piano or Theory), per term.....	20.00
Elizabeth R. Woodward (Piano), per term.....	18.00
Bertha A. Beeman (Voice), per term.....	18.00
L. R. Blackman (Violin), per term.....	18.00
Nina S. Knapp (Piano), per term.....	16.00
Hila V. Knapp (Piano), per term.....	16.00
Curtis A. Barry (Special Organ Rate—see page 17), per term.	9.00

NOTE.—The above reduced rates apply only to the student's major study, when two lessons per week are taken and the full theory fee of \$20 is paid. Additional studies are at Special Student rates.

Special Student Fees.

Private Lessons, per Term of Nine Weeks.

	Two half- hour lessons per week.	One half- hour lesson per week.
Professor P. C. Lutkin (Piano or Organ).....	\$45.00	\$25.00
Karleton Hackett (Voice).....	54.00	30.00
Professor Arne Oldberg (Piano).....	40.00	22.00
Victor Garwood (Piano).....	40.00	22.00
Professor H. E. Knapp (Violin).....	31.50	17.00
W. H. Knapp (Voice).....	27.00	15.00
Day Williams (Violoncello).....	27.00	15.00
Margaret Cameron (Piano).....	27.00	15.00
L. N. Dodge (Piano or Theory).....	25.00	13.50
Elizabeth Raymond Woodward (Piano)...	22.50	12.00
Bertha A. Beeman (Voice).....	22.50	12.00
L. R. Blackman (Violin), per term.....	22.50	12.00
Nina S. Knapp (Piano).....	20.00	11.00
Hila V. Knapp (Piano).....	20.00	11.00
Curtis A. Barry (Organ).....	20.00	11.00
Leila M. Harlow (Pub. Sch. Methods)....	20.00	11.00
C. J. King (Clarinet), per term.....	18.00	10.00
Chas. S. Horn (Cornet), per term.....	18.00	10.00

The above rates apply where the student does not pay the Theory Fee of \$20.00.

CLASS LESSONS.

Theoretical Studies (Harmony, Musical History, etc.)

	Per Term.
1 recitation per week.....	\$ 5.00
2 recitations per week.....	8.00
3 recitations per week.....	11.00
Pedagogy (free to Fourth Year Students in Course I).....	5.00
Vocal Sight-Reading Class (to students taking no other work).	1.50
Physical Culture	2.50

Piano Practice.

1 hour daily, per term	\$ 3.00
2 hours daily, per term	5.50
3 hours daily, per term	8.00
4 hours daily, per term	10.00

Organ Practice.

Pipe Organ, each hour of daily practice, including blowing, per term	\$10.00
Vocalion Organ, each hour of daily practice, including blow- ing, per term	7.50
Pedal Piano, each hour of daily practice, per term.....	5.00

NOTE.—A discount of twenty-five per cent. is allowed to the immediate members of a minister's family for private lessons. It is not allowed for class instruction or practice.

Tuition is payable strictly in advance at the University office, 518 Davis Street. Checks may be drawn payable to Northwestern University.

Private lessons falling upon legal holidays are made up only at the convenience of teacher. No deductions will be made to pupils for absence from lessons due to occasional illness or other causes. In cases of protracted illness, when due notice is given, private lessons missed will be transferred to a subsequent term, or the loss divided with the student.

In the case of class lessons or practice hours, one-half of the fee will be refunded if the student withdraws before the middle of a term, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health will not permit him to remain in attendance.

PREPARATORY DEPARTMENT.

A Preparatory Department is maintained by the School where excellent instruction may be obtained in piano, organ, voice, or theory. Instruction is given for the most part by graduates and undergraduates of the school, classified as Assistant Instructors. The terms coincide with those of the regular school, being nine weeks in length. Tuition rates are from \$12.00 to \$15.00 per term of 18 half-hour lessons.

For particulars see special Bulletin.

AFFILIATED AND ACCREDITED SCHOOLS.

The preparatory school of the University known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department, at which part of the regular courses of the School of Music may be pursued. For particulars, address Professor Henry Hoag Frost, President, Onarga, Ill.

The Ravenswood Conservatory, 604 Wilson Avenue, Ravenswood, Chicago, is an accredited school whose courses prepare for the second year of the regular course. For particulars, address Charles J. Haake, Director.

MUSIC PEDAGOGY.

During the last term of each year a series of lectures, more especially intended for the graduating class, is given. These lectures are designed to give young teachers an orderly survey of the materials of music education with special reference to piano playing from the smallest beginnings to an advanced stage of attainment.

The class examines a great amount of the easiest piano literature, and prominence is given to certain guiding principles that determine what to use, when to use it, and how to use it, and why to use it at all. Table work and finger plays in the form of games for the purely physical and gymnastic development of the child are discussed. Careful attention is given to the modern processes of teaching intervals, tune, rhythm, notation, keys and signatures, all as a part of music conception, by means of exercises in dictation and ear training. Scale playing, broken chords, arpeggio in elementary forms, various touches, etc., are

taken up in connection with Sonatina literature—particularly of Kuhlau and Schytte. The Heller etudes and the Schytte etudes are especially studied with reference to imparting sound pianistic technic, good style and rational interpretation. One lecture is devoted to Bach, and an outline of progressive Bach study is given. The later lectures cover the scanty number of easier compositions by the greatest masters, and the large amount of good literature from such composers as Field, Gade, Grieg, Schutt, Godard, Moszkowski and Tschaikowski, with consideration of their value as a preparation for the study of the greater masterpieces.

FREE ADVANTAGES.

The classes in Sight-reading, the Chamber Music and Faculty Concerts (excepting the Artists' Series, mentioned elsewhere), numerous recitals, and lectures in the School of Music and other departments of the University, are free to the students of the School of Music.

PHYSICAL CULTURE.

Students of the School of Music are permitted to enter the Gymnasium Classes of the College of Liberal Arts. Classes meet in four sections, on Tuesdays, Wednesdays, Thursdays and Fridays at 2, 3, 4 and 5 o'clock. Dumb-bell, Indian-club and other gymnastic exercises are taken under competent instructors, and careful physical examinations are made. Students register for this work at the College of Liberal Arts. The fee is \$5.00 per semester.

CHORAL SOCIETY.

The Evanston Musical Club is a choral society, composed of students and local residents, of which the Dean of the School of Music is Director. Its purpose is to give oratorios, cantatas, and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Theodore Thomas Orchestra, it is placed in position to present a class of works which would be impossible of performance under less favored conditions.

The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak and Bach, in the West. The Club was a prize-winner at the Louisiana Purchase Exposition at St. Louis in the summer of 1904, securing second prize of \$3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. A small fee is charged University students. The chorus numbers one hundred and fifty, and a full orchestra of professionals assists at all but the part-song concerts. Handel's *Messiah* is given each year before the Christmas holidays, followed by two other concerts later in the season. All students in the regular courses are required to attend these concerts. The following prominent artists have appeared at its concerts:

Sopranos, Lillian Blauvelt, Helen Buckley, Genevieve Clark Wilson, Corinne Moore Lawson, Minnie Fish Griffin, Alice Verlet, Jennie Osborn, Lillian French Read; Contraltos, Muriel Foster, Sue Harrington Furbeck, Mabelle Crawford, Eleanor Kirkham; Tenors, George Hamlin, Glenn Hall, Holmes Cowper, E. C. Towne; Basses, Charles W. Clark, Joseph Baernstein, Arthur Van Ewyk, George Ellsworth Holmes, William Howland, Gwilym Miles, Frederic Martin; Violinists, Henri Marteau, Max Bendix, Leonora Jackson; Cellists, Bruno Steindel, Leon Stern; Organist, Frederick Archer.

The following important works have been given, several of which have received their first performance in the West at the hands of the Club:

Handel	"Messiah" (12 times).
Mendelssohn	"Elijah" (4 times). "Hymn of Praise."
Haydn	"Creation" (twice).
Rossini	"Stabat Mater."
Verdi	"Requiem Mass" (twice).
Coleridge-Taylor	"Hiawatha's Wedding Feast" (twice). "Departure of Hiawatha." "Death of Minnehaha."

Brahms	"Song of Destiny."
Dvorak	"Te Deum" in G.
	"Stabat Mater."
Sullivan	"Prodigal Son."
	"Golden Legend" (twice).
Cowen	"Saint John's Eve" (3 times).
Elgar	"Caractacus" (twice).
	"King Olaf."
Bach	Cantata—"Jesu Priceless Treasure."

ENSEMBLE, SIGHT-READING AND CHORAL TRAINING.

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with a professional orchestra.

Students of stringed instruments take part with the piano students in arrangements of the classical overtures and symphonies, and in chamber music.

Vocal students begin with exercises in notation, drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part songs, oratorio choruses and cantatas is taken up, and they are made acquainted with the best examples of church music. The experience gained in these classes is of great practical value, for the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

The University Glee Club and the University Band are under the supervision of the School of Music, and offer valuable opportunities for training to the young men of the University.

STUDENTS' RECITALS AND SOLO CLASSES.

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses.

STRING QUARTETTE.

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past twelve years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and students can gain much benefit by attending the rehearsals and concerts given by this organization.

CONCERT ADVANTAGES.

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be

not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the very finest organizations in the world, founded by the famed Theodore Thomas, gives a series of twenty-eight concerts under Frederick Stock, the successor of Theodore Thomas. These concerts are given in Orchestra Hall, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended.

A supplementary series of ten evening concerts was given by the same organization at Ravinia Park, within easy access from Evanston by trolley car.

Besides the concerts already mentioned by the Evanston Musical Club, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent.

In chamber music, the University String Quartette, assisted by various members of the Faculty, produces annually a number of important works in this much neglected and little appreciated field.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the forty or fifty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music literature.

ARTISTS' SERIES.

Four years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of

these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per term, which is charged each student registering in the School, gives admission to this valuable series of concerts. The visiting attractions the past year were the celebrated Kneisel Quartette of New York, the well known tenors George Hamlin and Glenn Hall in song recitals, and a novelty in the way of a concert of wood-wind instruments, including the oboe, clarinet, French horn and bassoon, played by artists from the Theodore Thomas Orchestra. In previous years have been included such attractions as the Pittsburgh Orchestra, Muriel Foster, the renowned English contralto, Gwilym Miles, baritone, Leopold Kramer and Bruno Stein-del, first violinist and first 'cellist of the Thomas Orchestra, and the Arnold Dolmetsch Company in a program of old-time music performed upon the instruments for which it was written, such as the lute, virginals, harpsichord, viol d'amore, etc.

PIANOS AND ORGANS.

The Mason & Hamlin piano is used in the School of Music for teaching and practice purposes, and for all concerts and recitals, having been selected for its artistic tonal qualities, its durability and its mechanical excellence. The School uses thirty-four instruments of this make, in grands and uprights.

A two-manual pipe organ, a three-manual vocalion organ and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON.

Board—In clubs, \$2.00 to \$3.00 per week. Room rent in town, 75 cents to \$1.50 per week for each occupant. Board with room in families, \$4.00 to \$7.00.

The choice of rooms and boarding places is subject to the approval of the Dean, which should be obtained before contracts are made.

Willard Hall, the official home of the University for women, is situated immediately to the south of Music Hall. For the purpose of giving it the safeguards of a well-

ordered home, and of bringing those residing in it as far as possible under family influence, the authorities of the University have committed the immediate oversight of it to a Dean of Women, who lives at the Hall, associates with the residents, and acts toward them at all times as a friend and adviser. It is intended that the Dean shall always be a woman of high character and attainments, who can give suggestions to the young women as to their general culture, advise them in social matters, and give them, in special cases, such counsel as circumstances may require.

For young women who cannot meet the expense incident to living at Willard Hall, provision is made at Pearsons Hall, which was formerly known as the College Cottage, and Chapin Hall, the gift of Dr. D. K. Pearsons. These are in charge of an association of ladies, incorporated as The Women's Educational Aid Association, whose duty is to canvass the claims of all applicants for admission, and to have a friendly supervision over them while members of either dormitory family. The ordinary work of these dormitories is done by the young women, under the direction of a competent Matron. In this way the expenses of living are materially reduced.

All women students, wherever they reside, are expected to conform to the general regulations prescribed for the conduct of those living at Willard Hall.

NOTE.—For further information respecting Willard Hall, letters of inquiry should be addressed to Dean of Women, Willard Hall, Evanston, Ill.; and for information respecting either Pearsons Hall, or Chapin Hall, letters should be addressed to Mrs. W. F. Mappin, Secretary, of the Women's Educational Aid Association, 1714 Chicago Ave., Evanston, Ill.

Students living in Willard Hall pay according to the desirability of the room, from \$126.00 to \$117.00 each semester of half-year. Students in either Pearsons Hall or Chapin Hall pay for room and board \$55.00 each semester, payment to be made in quarterly installments at the beginning and at the middle of each semester. These figures include a furnished room, light, fuel, and the washing of twelve plain pieces. The occupants of the rooms furnish their own bed-clothing, pillows, and towels. No deduction is made for absence in any part of the term, except in cases of pro-

tracted illness. The University does not undertake to provide dormitories for the young men, but they can obtain board and lodging in private families at reasonable rates. Clubs are also formed, in which the cost of board is reduced to a minimum.

It is usually necessary to make application for admission to Pearsons or Chapin Hall some months in advance, as accommodations there are in great demand.

A list of boarding places is kept at the office of the School, and every assistance is rendered to locate students in satisfactory quarters.

Young women students are not permitted to room in the same houses in which young men students reside.

ESTIMATE OF EXPENSES.

As an aid to prospective students in calculating the probable total expense of their music study, the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

Fixed Charges.

Matriculation Fee (paid but once).....	\$ 5.00
Theory Fee, \$20 per term.....	80.00
Incidental Fee, 50 cents per term.....	2.00
Musical Club Tickets, 50 cents for each of three terms.....	1.50
Text Books, Sheet Music, etc (estimated).....	12.00

Total Fixed Charges.....\$100.50

Variable Charges.

<i>To a Piano Student:</i>		Mini-	Maxi-
		mum.	mum.
Piano Lessons, two per week, at the reduced fee granted to regular course students.....	\$ 64.00		\$140.00
Piano Practice, 4 hours daily.....	40.00		40.00
Board and Room, 36 weeks.....	162.00		252.00
		<hr/>	<hr/>
		\$266.00	\$432.00
Fixed Charges as above, added.....	100.50		100.50
		<hr/>	<hr/>
Total	\$366.50		\$532.50

To a Vocal Student:

	Mini- mum.	Maxi- mum.
Vocal Lessons, two per week, at the reduced fee granted to regular course students.....	72.00	160.00
Vocal Practice Room with use of piano, 3 half-hour periods per day, \$4.50 per term.....	18.00	18.00
Board and Room, 36 weeks.....	162.00	252.00
	<hr/>	<hr/>
	\$252.00	\$430.00
Fixed Charges as above, added.....	100.50	100.50
	<hr/>	<hr/>
Total	\$352.50	\$530.50

To a Violin Student:

Violin Lessons, two per week, at the reduced fee granted to regular course students.....	72.00	100.00
Violin Practice Room, 4 hours daily.....	16.00	16.00
Board and Room, 36 weeks.....	162.00	252.00
	<hr/>	<hr/>
	\$250.00	\$368.00
Fixed Charges as above, added.....	100.50	100.50
	<hr/>	<hr/>
Total	\$350.50	\$468.50

To an Organ Student:

Organ Lessons, one per week, at special rate.....	36.00	80.00
Organ Practice, one hour daily.....	30.00	40.00
Pedal Piano Practice, one hour daily.....	20.00	20.00
Board and Room, 36 weeks.....	162.00	252.00
	<hr/>	<hr/>
	\$248.00	\$392.00
Fixed Charges as above, added.....	100.50	100.50
	<hr/>	<hr/>
Total	\$348.50	\$492.50

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes.

In the item of board and room, accommodations can be found varying between the amounts stated. For accommodations in Chapin or Pearsons Halls, this item will be reduced to \$110 per annum, but it is necessary to make application many months in advance in order to secure rooms in these halls.

The above estimates include one literary study in the College of Liberal Arts or Academy; but any additional studies there or in the School of Music are charged for at Special Student rates.

FREE TUITION.

Free, or partially free tuition may be granted in exceptional cases to students of limited means and decided talent, by the Standing Committee of the School of Music upon recommendation of the Faculty. This assistance is practically confined to students of the School who shall have already demonstrated their ability and worthiness, and the opportunities for such assistance are few.

SELF HELP.

Students desiring to keep their expenses as low as possible find opportunities of giving instruction or doing light manual labor in exchange for board and room. Evanston is peculiarly favorable for opportunities of self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been members of the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesmen in the stores in Evanston or Chicago, canvassing, etc., etc.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in house-work. For several years past there have been more calls for such student help than could be supplied.

POSITIONS.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as piano

and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of his securing a good position.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

RULES AND GENERAL INFORMATION.

Students are required to register in the office of the School of Music at the beginning of each term, before taking lessons.

Students may enter at any time for the unexpired portion of a term, otherwise registration can only be made for a full term.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students cannot appear in public performances without consent of the Dean.

Students cannot continue in the theoretical courses without passing the term examinations.

Unsatisfactory work, bad conduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs \$50.00 per annum. More than one study costs the full tuition of \$80.00 per annum.

To "Special Students" in the School of Music a single study in the Academy costs \$32.00 per annum. More than one study costs the full tuition of \$60.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

As it is sometimes taken for granted that the officials of the School of Music are to be seen at any time during the summer vacation, prospective students are hereby requested to make appointments by letter, if any desire consultation.

For further information, address either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary.

P. C. LUTKIN,
Dean.

REGISTER OF STUDENTS, 1905-1906.

Post-Graduate Course.

Flodin, Nellie Beulah,	<i>Evanston.</i>
Haake, Charles John,	<i>Ravenswood, Chicago.</i>
Hazelton, Jessie Lucia,	<i>Forest Glen, Chicago.</i>
Ott, Aureola Marie,	<i>Rogers Park, Chicago.</i>

Diploma Course.

Anguish, Maude Darling,	<i>Evanston.</i>
Bailey, Lura Mary,	<i>Richland Center, Wis.</i>
Barry, Curtis Abell,	<i>Chicago.</i>
Boorman, Genevieve Marie,	<i>Evanston.</i>
Frost, Florence Virtine,	<i>Evanston.</i>
Colladay, Jennie Frances,	<i>Hutchinson, Kan.</i>
Dennis, Myrta McKean,	<i>Evanston.</i>
Gillan, Jennie Isabel,	<i>Wellington.</i>
Hopwood, Grace Belle,	<i>Evanston.</i>
Hummel, Rose Meta,	<i>Irving Park, Chicago.</i>
Kneeland, Lura,	<i>Hillsboro, N. D.</i>
Marshall, Julia Sheldon,	<i>Evanston.</i>
Marshall, Mary Stevenson,	<i>Evanston.</i>
Morehart, Nellie Hortense,	<i>Chanute, Kan.</i>
McCord, Bertha Clendenen,	<i>Wellsburg, W. Va.</i>
Porter, Bertha Belle,	<i>Apple River, Ill.</i>
Seerley, Hazel Virginia,	<i>Burlington, Ia.</i>
Squire, Walter Edmund,	<i>Sheridan Park, Chicago.</i>
Sterrett, Marion,	<i>Washington, Pa.</i>
Ward, Lena,	<i>Evanston.</i>
Waterbury, Mary Louise,	<i>Evanston.</i>
Williams, Rachel Getty,	<i>Seneca, Kan.</i>

Certificate Course.

Ahlers, Helene Adele,	<i>Bellevue, Ia.</i>
Alvord, Anna Helen,	<i>Rantoul, Kan.</i>
Andrews, Rolla M.,	<i>Woodstock.</i>
Bartholomew, Laura Ann,	<i>Michigan City, Ind.</i>
Beebe, Florence Dier,	<i>Hampton, Ia.</i>
Beede, Mary Etta,	<i>Dixon.</i>
Benson, Stella Lyda,	<i>Ottawa.</i>
Berger, Grace Ella,	<i>Osage, Ia.</i>
Brainard, Adeline,	<i>Harvard.</i>
Brenneman, Hedwig,	<i>Peru.</i>
Briggs, Florence Bernice,	<i>Delta, O.</i>
Briggs, Rose Anna,	<i>Frazee, Minn.</i>
Brown, Clara Gertrude,	<i>Trinidad, Colo.</i>
Burrell, Edith Marian,	<i>Freeport.</i>
Butz, Theodore Charles,	<i>Winnetka.</i>
Campbell, Marvene Goldie,	<i>Bethany.</i>

Carson, Theresa Irene,
 Cardinell, Olive Mary,
 Coale, Helen Rossiter,
 Colthurst, Claire,
 Congdon, Elizabeth,
 Constant, Martin Luther,
 Couffer, Minnette Westby,
 Crawford, Nellie Florence,
 Crawford, Kathryn Savage,
 De Groff, Hazel Lorune,
 Du Bois, Daisy,
 Du Mars, Cecile Ainsworth,
 Eckert, Lillie,
 Eilert, Edward Franklin,
 Enscoe, Leonora May,
 Fisher, Esther,
 Ford, Ethel Mundt,
 Forkner, Mabel Grace,
 Garrett, Grace,
 Girton, Edith Alice,
 Hanmer, Agnes Jane,
 Hanson, Etta Davidson,
 Harl, Ruth,
 Hinman, Esther Christine,
 Howes, Mamie,
 Hyden, Bertha Freda,
 Jermundson, Hannah Marion,
 Jones, Blanche Pearl,
 Jones, Ida Guinivere,
 Keeton, William Elmer,
 Kelsey, Herbert Clement,
 Kennedy, Alice Lucile,
 Kuhn, Ethel Laura,
 Latta, Lillian,
 Le Compte, Myrtle Eugenie,
 Lennox, Olive Beatrice,
 Lillie, Maude Sophia,
 Loomis, Grace May,
 Looney, Charlotte May,
 Lund, Florence May,
 Marsh, Allie Emily,
 Mauer, Otilie Elinor,
 Mercer, Ida Emogene,
 Millar, Jennie Mae,
 Mitani, Shumzo,
 Moffat, Edna,
 Murdock, Mora,
 Neely, Clara Grace,
 Newell, Sadie Marie,
 Newgard, Alice Bertina,
 Noble, Pam,
 Norton, Julia Ellen,

Valparaiso, Ind.
Evanston.
Highland Park.
Morris.
Evanston.
Illio polis.
Arlington, Neb.
Bondville.
Sheridan Park, Chicago.
Spring Valley.
Rockwell City, Ia.
Hanna City.
Woodstock.
Baraboo, Wis.
Loyalton, Cali.
Evanston.
Ravenswood, Chicago.
Wahpeton, N. D.
Evanston.
Madison, S. D.
Evanston.
Memphis, Tenn.
Council Bluffs, Ia.
Bellaire, Mich.
Lawrence, Mich.
Evanston.
Duluth, Minn.
Canton.
Luverne, Minn.
St. Louis, Mo.
Cameron, Mo.
Woodstock.
Audubon, Ia.
Clinton, Wis.
Ottumwa, Ia.
Benton Harbor, Mich.
Marion, Ia.
Osborne, Kan.
Knoxville, Ia.
Ida Grove, Ia.
Mt. Pleasant, Mich.
Fennimore, Wis.
La Moille.
Oskaloosa, Ia.
Tokyo, Japan.
Chicago.
Streator.
Evanston.
Kanawha, Ia.
Rogers Park, Chicago.
Evanston.
Evanston.

Parsons, Hannah Bertha,
 Paulus, Viola Emma,
 Pratt, Gertrude May,
 Reynolds, Eva Jane,
 Sarlls, Mary Emily,
 Shaw, Maude Mary,
 Slayton, Clara Mae,
 Smith, Artie Verna,
 Smith, Elva,
 Smith, Mae Isabel,
 Smith, Pearl Estella,
 Smothers, Edgar Raymond,
 Snyder, Helen Louise,
 Songer, Carl Anson,
 Stark, Grace Florence,
 Stults, Walter Allen,
 Sutton, Eva Nagle,
 Swanson, Effie Aurora,
 Thiers, Christine,
 Thom, Elizabeth,
 Thompson, Pearl May,
 Townsend, Lowell,
 Vernor, Edith Phelps,
 Wall, Lottie Eva,
 Ward, Elizabeth Hester,
 Watkins, Anna Marie,
 Webster, Josephine Haviland,
 Weis, Ezra Herman Franklin.
 Williams, Nona Evelyn,
 Woodruff, Nina May,

Tipton, Ia.
 Chicago.
 Evanston.
 Bolivar, N. Y.
 Mt. Vernon, Ind.
 Amboy.
 Evanston.
 Loyalton, Cali.
 Correctionville, Ia.
 Kewanee.
 Montezuma, Ia.
 Rossville.
 Freeport.
 Trenton, Mo.
 Thompson.
 Evanston.
 W. Lafayette, Ind.
 Aurora, Neb.
 Mt. Pleasant, Mich.
 Correctionville, Ia.
 Wyand.
 Remington, Ind.
 Sandwich.
 Fargo, N. D.
 Sheridan Park, Chicago.
 Princeton.
 Evanston.
 Reddick.
 Mason City, Ia.
 Belvidere.

SPECIAL STUDENTS.

Including also the Preparatory Department.

Abbott, Clarence Cleland,
 Adair, Gertrude,
 Ahern, Gertrude Adele,
 Airheart, Walter Lee,
 Albritton, Elmer Sanford,
 Anderson, Daniel,
 Andrew, Mary Willock,
 Avery, Clyde,
 Baird, Winfield Earl,
 Baker, Clara Belle,
 Baker, Edna Dean,
 Barck, Kersten Marie,
 Barkle, Thomas John,
 Barlow, Harriett,
 Bartlett, Mrs. E. C.,
 Bates, Rose Cleveland,
 Bell, Herbert Youmans,

Hillsboro, Okla.
 Glencoe.
 Dwight.
 McAlester, Ind. Ter.
 Lewisburg, Pa.
 Wahoo, Neb.
 Glencoe.
 Chicago.
 Chicago.
 Evanston.
 Evanston.
 Trade Lake, Wis.
 Cornwall, Eng.
 Dixon.
 Evanston.
 Evanston.
 Holly, Colo.

Bellows, Franklin Barney,	<i>Evanston.</i>
Bendix, Earnest Oliver,	<i>Chicago.</i>
Bennett, Charlotte Louise,	<i>Waterville, Kan.</i>
Bent, David F.,	<i>Platteville.</i>
Bernhisel, Helen,	<i>Evanston.</i>
Block, Lydia Cecelia,	<i>Evanston.</i>
Bock, Edna Wilhelmina,	<i>St. Joseph, Mo.</i>
Bonbright, Dora Josephine,	<i>Evanston.</i>
Bond, Regina,	<i>Evanston.</i>
Bondurant, Flint,	<i>Cairo.</i>
Bowen, Clara Florence,	<i>Phillipsburg, Mont.</i>
Boyd, Louise,	<i>Evanston.</i>
Bradley, Gertrude,	<i>Evanston.</i>
Bragdon, Merritt,	<i>Evanston.</i>
Brammer, Lily Holstein,	<i>Evanston.</i>
Breckon, Albert Wulber,	<i>Earlville, Ia.</i>
Brewer, Beatrice,	<i>Chicago.</i>
Brewer, Jonathan,	<i>Vincennes, Ind.</i>
Bridge, Isabelle,	<i>Evanston.</i>
Bronson, Eugene Victor,	<i>Urbana.</i>
Brophy, Alberta Louise,	<i>Edgewater, Chicago.</i>
Brothers, Ruth,	<i>Evanston.</i>
Brown, Helen Donham,	<i>Evanston.</i>
Brown, John Roscoe,	<i>Grant, Mich.</i>
Brown, Margaret,	<i>Evanston.</i>
Brown, Mary Louise,	<i>Emmetsburg, Ia.</i>
Brown, Nellie Alva,	<i>Evanston.</i>
Buffington, Sarah Louise,	<i>Evanston.</i>
Burger, Mrs. Horace D.,	<i>Edgewater, Chicago.</i>
Burrell, Florence Willets,	<i>Edgewater, Chicago.</i>
Bussey, Lewis Mortimer,	<i>Crete.</i>
Butler, Faith,	<i>Frankfort, Mich.</i>
Campbell, Alice Birdine,	<i>Wichita, Kan.</i>
Campbell, Helen,	<i>Evanston.</i>
Capitain, Mildred Bertha,	<i>Evanston.</i>
Chaffee, Lura Josephine,	<i>Shelbyville.</i>
Chambers, Raymond,	<i>Evanston.</i>
Clancy, Marion,	<i>Evanston.</i>
Clark, Arthur Gerald,	<i>Middleville, Mich.</i>
Clark, Estelle,	<i>Highland Park.</i>
Clay, Cassius Lovelace,	<i>Edgewater, Chicago.</i>
Clement, Laura,	<i>Joliet.</i>
Clutton, Fred Homer,	<i>New Castle, Pa.</i>
Coale, Henry Kelso,	<i>Highland Park.</i>
Cocayne, Jesse Peryle,	<i>Mediapolis, Ia.</i>
Cook, Everett Richardson,	<i>Evanston.</i>
Cooper, Rosemary Adele Bevan,	<i>Evanston.</i>
Cornelius, Martha Dorris,	<i>Nashville, Tenn.</i>
Curran, Jessie Anna,	<i>Denver, Colo.</i>
Daniels, Lucretia Ellen,	<i>Danville.</i>
Dean, Beryl Muriel,	<i>Rogers Park, Chicago.</i>
Dean, Frances,	<i>Evanston.</i>

Dean, Miriam,	<i>Evanston.</i>
Decker, Mrs. H. E.,	<i>Evanston.</i>
Degmair, Bertha,	<i>Evanston.</i>
De Smet, Marie Theresa,	<i>Ravenswood, Chicago.</i>
Dewey, Perdita Irene,	<i>Kenosha, Wis.</i>
Dillon, Flossie Gay,	<i>Estherville, Ia.</i>
Dimmick, John,	<i>New Chicago, Mont.</i>
Dolbeer, Loverne Ann,	<i>Chicago.</i>
Dixon, Willard Jerome,	<i>Kankakee.</i>
Dudley, Marjorie Eastwood,	<i>Evanston.</i>
Dugdale, William Lansing,	<i>Evanston.</i>
Dunoon, Hattie May,	<i>Evanston.</i>
Dupuis, Julien Medard,	<i>Evanston.</i>
Earhart, Grace,	<i>Evanston.</i>
Eldred, Alice Stanley,	<i>Joliet.</i>
Eldred, Bertha Marguerite,	<i>Joliet.</i>
Ellis, John Howard,	<i>Ravenswood, Chicago.</i>
Elmer, Eleanor Nixon,	<i>Winnetka.</i>
Elmore, Mrs. E. W.,	<i>Evanston.</i>
Elwell, Mrs. Hope Crawford,	<i>Evanston.</i>
Erb, George William,	<i>Chicago.</i>
Erwine, Samuel Dawson,	<i>Saunemin.</i>
Eyer, Knowlton,	<i>Evanston.</i>
Fansler, Ralph,	<i>Evanston.</i>
Fellows, Alma Caroline,	<i>Evanston.</i>
Ferguson, Mrs. Lucy C.,	<i>Rogers Park, Chicago.</i>
Finley, Faye,	<i>Hoopston.</i>
Fisher, Bernice Spooner,	<i>Evanston.</i>
Fisher, Frances,	<i>Evanston.</i>
Foote, Edna Bigelow,	<i>Evanston.</i>
Ford, Mr. Joseph A.,	<i>Evanston.</i>
Forgan, David,	<i>Evanston.</i>
Forster, Mrs. C. R.,	<i>Evanston.</i>
Foster, Elinor,	<i>Evanston.</i>
Francis, Clara Alice,	<i>Edgewater, Chicago.</i>
Frisbie, C. Osborne,	<i>Rogers Park, Chicago.</i>
Frisbie, Margaret,	<i>Rogers Park, Chicago.</i>
Fulcher, Gordon,	<i>Evanston.</i>
Fuller, John McElroy,	<i>Evanston.</i>
Gamble, John Elmer,	<i>Omaha, Neb.</i>
Gascoigne, Elizabeth Clements,	<i>Evanston.</i>
Gatter, Grace Marie,	<i>Evanston.</i>
Gerould, Frank,	<i>Evanston.</i>
Gibson, Earl Stewart,	<i>Evanston.</i>
Gillet, Orville Trimble,	<i>Corning, Ia.</i>
Gilmer, Karl Rex,	<i>Braceville.</i>
Gilson, James Harold,	<i>Newton, Ia.</i>
Glassburn, Hugh Damron,	<i>Oak Park.</i>
Goddard, Odile Marie,	<i>Evanston.</i>
Gohn, Harvey,	<i>Evanston.</i>
Goldberg, Minnie,	<i>Chicago.</i>
Gould, Dorothy,	<i>Evanston.</i>

Gray, Ruth Rowena,	<i>Evanston.</i>
Greening, Harry E.,	<i>Evanston.</i>
Grigson, Blanche Lenore,	<i>Augusta.</i>
Guilliams, Gordon Baudouine,	<i>Evanston.</i>
Gunn, John Fuarey,	<i>Evanston.</i>
Guyer, Ruby Virginia,	<i>Freeport.</i>
Hackley, Lillian Permelia,	<i>Newton, Ia.</i>
Hall, Sarah Maria,	<i>Evanston.</i>
Hallstrom, Robert Raymond,	<i>Evanston.</i>
Hamilton, Josephine C.	<i>Edgewater, Chicago.</i>
Hancock, Frances,	<i>Evanston.</i>
Hardie, Helen McQueen,	<i>Evanston.</i>
Hardie, Isabel Warner,	<i>Evanston.</i>
Harkness, Cornelia Virginia,	<i>Ravenswood, Chicago.</i>
Harper, Mae Elizabeth,	<i>Sidney, Neb.</i>
Harper, William Fletcher,	<i>Evanston.</i>
Harris, Emily,	<i>East Machias, Me.</i>
Harry, Edythe Estella,	<i>Watseka.</i>
Hartman, Raymond Francis,	<i>Chicago.</i>
Hatch, Miriam Abigail,	<i>Evanston.</i>
Hebblethwaite, Anna Kathryn,	<i>Evanston.</i>
Hebblethwaite, Mrs. J. L.,	<i>Evanston.</i>
Heiss, William C.,	<i>Aurora.</i>
Henke, Arthur William,	<i>Charles City, Ia.</i>
Hillary, George J.,	<i>Platteville, Wis.</i>
Hixon, Clyde Le Roy,	<i>Weiser, Idaho.</i>
Hobart, Elizabeth,	<i>Evanston.</i>
Hoffman, Rudolph,	<i>Chicago.</i>
Homer, Helen,	<i>Evanston.</i>
Howard, Horace Lee,	<i>Garfield, Wash.</i>
Hull, Ray Le Roy,	<i>Hanna, S. D.</i>
Hunter, John,	<i>Evanston.</i>
Hurst, Ethel,	<i>Chicago.</i>
Hutt, George E.,	<i>Jacksonville.</i>
Hyde, Herbert Samuel E.,	<i>Chicago.</i>
Jacobson, Edmund,	<i>Chicago.</i>
Jaggers, Mrs. Lizzie Rebecca,	<i>Evanston.</i>
James, Maurice,	<i>Evanston.</i>
Jeglum, Selma Roshilda,	<i>Blanchardville, Wis.</i>
Jennings, Allen Ford,	<i>Evanston.</i>
Jericho, Warren B.,	<i>Mt. Pleasant, Ia.</i>
Jockisch, Albert Julius,	<i>Decatur.</i>
John, Clinton Winfield,	<i>Cambridge, Neb.</i>
Johnson, Anna Raymond,	<i>Chicago.</i>
Johnson, Helen Alathena,	<i>Evanston.</i>
Johnson, Romola Elizabeth,	<i>Evanston.</i>
Johnson, Walter,	<i>Evanston.</i>
Johnston, Lela Melissa,	<i>Baraboo, Wis.</i>
Jones, Genevieve Agatha,	<i>Edgewater, Chicago.</i>
Jones, Nellie Hannah,	<i>Milford.</i>
Jones, Ralph Cotton,	<i>Cincinnati, O.</i>
Judson, Helen Mary,	<i>Evanston.</i>

Justice, Eva Loraine,	<i>Walla Walla, Wash.</i>
Justice, William Arthur,	<i>Evanston.</i>
Kappes, Marion,	<i>Evanston.</i>
Karger, Rosalie Linnett,	<i>Evanston.</i>
Kay, Elizabeth Graham,	<i>Wilmette.</i>
Kester, Dorothy Roone,	<i>Evanston.</i>
Kincaid, William Asbury,	<i>Indianapolis, Ind.</i>
Knapp, Warren Emerson,	<i>Evanston.</i>
Knight, Francis McMaster,	<i>Evanston.</i>
Knott, Jessie Mae,	<i>Rogers Park, Chicago.</i>
Konsburg, Laura Sophia,	<i>Evanston.</i>
Kranz, Eva Katherine,	<i>Evanston.</i>
Kranz, Frank Peter,	<i>Evanston.</i>
Kreis, John Alfred,	<i>Rogers Park, Chicago.</i>
Le Baron, Bessie Morton,	<i>Evanston.</i>
Le Baron, Mabel Ruth,	<i>Evanston.</i>
Lewis, Louise,	<i>Evanston.</i>
Little, Grace Lenor,	<i>Evanston.</i>
Lively, Mrs. D. O.,	<i>Evanston.</i>
Lloyd, Wilma,	<i>Evanston.</i>
Lott, Mrs. Cora Belle,	<i>Evanston.</i>
Lovejoy, Eunice Stephens,	<i>Princeton.</i>
Macdonald, Mary Edna,	<i>Evanston.</i>
Maddux, Delia May,	<i>Rosedale, Kan.</i>
Madsen, Alma Olive,	<i>Rogers Park, Chicago.</i>
Magee, David B.,	<i>Carrollton, O.</i>
Marsh, Estelle Gertrude,	<i>Evanston.</i>
Marshall, Ridgely,	<i>Evanston.</i>
Marvin, Marie Bianca,	<i>Evanston.</i>
Mason, Mrs. Olive Yale,	<i>Evanston.</i>
Mattison, Robert Spencer,	<i>Evanston.</i>
Meisel, Harry Benjamin,	<i>Bay City, Mich.</i>
Meisner, Nettie,	<i>Evanston.</i>
Merrell, Dwight Livingstone,	<i>Evanston.</i>
Merrell, Morton William,	<i>Evanston.</i>
Merritt, J. Wesley,	<i>Duluth, Minn.</i>
Mersch, Mary Agnes,	<i>Evanston.</i>
Merubia, Moises,	<i>Bolivia, So. Am.</i>
Middlekauff, Marjorie May,	<i>Sheridan Park, Chicago.</i>
Minnott, Mrs. Annette Eleanor,	<i>Edgewater, Chicago.</i>
Mitchell, Mrs. F. J. R.,	<i>Evanston.</i>
Mohr, Franklin,	<i>Evanston.</i>
Moore, Irene Hunt,	<i>Evanston.</i>
Moore, Sarah,	<i>Evanston.</i>
Morrison, Mrs. Myrtle,	<i>Evanston.</i>
Morse, Charles James,	<i>Evanston.</i>
McCauley, Jane Frances,	<i>Evanston.</i>
McConoughey, Edward Marsh,	<i>Evanston.</i>
McDonnell, Marie Josephine,	<i>Evanston.</i>
McGrew, David Randolph,	<i>Williams.</i>
McKim, Robert,	<i>Appleton, Wis.</i>
McPhetridge, Lelia May,	<i>Bloomington, Ind.</i>

Nelson, Alice,	<i>Rogers Park, Chicago.</i>
Nevitt, Auta Quatierra,	<i>Olathe, Kan.</i>
Nickell, Clarence Oliver,	<i>Beatrice, Neb.</i>
Nord, Agnes Victoria,	<i>Ottumwa, Ia.</i>
Norris, Marion Lela,	<i>Evanston.</i>
Nysewander, Bertha Elizabeth	<i>Des Moines, Ia.</i>
O'Connell, Jerome Franklin,	<i>Sheridan Park, Chicago.</i>
Ofstie, Joseph Benard,	<i>Spring Valley, Wis.</i>
Orde, Lillias D'Arcy,	<i>Glencoe.</i>
Orr, Eunice Elizabeth,	<i>Rogers Park, Chicago.</i>
Orr, Irma Jean,	<i>Rogers Park, Chicago.</i>
Otjen, Anna Mae,	<i>Harvey.</i>
Parisoe, George Edward,	<i>Evanston.</i>
Parkinson, Mrs. Geo. H.,	<i>Evanston.</i>
Patten, Helen Prindle,	<i>Evanston.</i>
Paullin, Frances Anne,	<i>Evanston.</i>
Payne, Marguerite Louise,	<i>Evanston.</i>
Peache, Alfred,	<i>Chicago.</i>
Pease, Halley Anna,	<i>Argyle Park, Chicago. .</i>
Pellage, Hugo William,	<i>Chicago.</i>
Peterson, Abe Rudolph,	<i>N. Judson, Ind.</i>
Plagge, Herbert John,	<i>Barrington.</i>
Pool, Loyd Herbert,	<i>Earlville.</i>
Pollock, Samuel Edgar,	<i>Evanston.</i>
Pope, Mary Howe,	<i>Evanston.</i>
Pratt, Frances M.,	<i>Walnut.</i>
Prudden, Gladys George,	<i>Sheridan Park, Chicago.</i>
Quirnbach, William Frederick,	<i>Evanston.</i>
Randall, Amelie Andree,	<i>Evanston.</i>
Raymond, Miner,	<i>Evanston.</i>
Rech, Gilbert Henry Andrew,	<i>Evanston.</i>
Redelings, Leslie Hall,	<i>Marinette, Wis.</i>
Redfern, Alfred Sylvan,	<i>Auburn, Neb.</i>
Reed, Charles Mortimer,	<i>Lyons, Kan.</i>
Rice, Arthur L.,	<i>Wilmette.</i>
Rice, Joseph Bliven,	<i>Lake Geneva, Wis.</i>
Rice, Mary Alice,	<i>St. Joseph, Mich.</i>
Ripley, Louis E.,	<i>Ft. Morgan, Colo.</i>
Roberts, Lloyd Ruby, .	<i>Adel, Ia.</i>
Roberts, Marion,	<i>Wilmette.</i>
Robinson, Lois Margaretta,	<i>Evanston.</i>
Rodelius, George August,	<i>Evanston.</i>
Rosine, Howard Myron,	<i>Evanston.</i>
Russell, Hazel Blanche,	<i>Wilmette.</i>
Rutledge, Anna Neave,	<i>Evanston.</i>
Rutledge, Ralph,	<i>Evanston.</i>
Ryerson, Harold Edward,	<i>Evanston.</i>
Sanderson, William Martin,	<i>Milwaukee, Wis.</i>
Schell, Viola Gertrude,	<i>New Ulm, Minn.</i>
Schutz, Herman Jacob,	<i>St. Louis, Mo.</i>
Schwefer, Louise Katherine,	<i>Chicago.</i>
Scoggin, Bernice,	<i>Millington.</i>

Scoggin, Mary,
 Scoggin, Ruby,
 Scripps, Earl H.,
 Seebach, Marie,
 Seeberger, Hugh Alexander,
 Sellard, Earl J.,
 Semans, Mrs. Nellie Maude,
 Shannon, Mabel,
 Sheppard, Dorothy Charlotte,
 Sheppard, Margarethe,
 Sheppard, Virginia Cornelia,
 Sherman, Louise,
 Sholty, Ethel Anna,
 Shumway, John Magann,
 Simonds, Marshall Garfield,
 Simpson, Agnes Grace,
 Singleton, James Herbert,
 Six, Rollo,
 Smart, Willard C.,
 Smith, Elizabeth Bair,
 Smith, Dennis Vincent,
 Smith, Florence Margaret,
 Smith, Verna Ethel,
 Sparling, James Russell,
 Stafford, Wesley,
 Stanberry, Edward,
 Stanbery, Helen Clark,
 Stanton, Alvord Cooper,
 Starck, Gladys Muriel,
 Steele, Ethel Drucilla,
 Stevens, Maude Eva,
 Stinson, Jeanette Margaret,
 Strattan, Chauncey Lander,
 Stults, Frances Willard,
 Swaney, Bertram Garfield,
 Sweet, Genevieve Ellen,
 Swenson, Harold Alfred,
 Swenson, John W.,
 Taylor, Elda,
 Taylor, Florence Maria,
 Taylor, Norman,
 Thompson, Gena Sophia,
 Tietgens, Mrs. Paul,
 Tietgens, Virginia Gordon,
 Todoroff, Alexander,
 Tomlinson, Jay Thomas,
 Trowbridge, Carolyn,
 Trulson, Laura Emilie,
 Turner, Mary Maurine,
 Tuttle, Winifred Ethelyn,
 Van Vlissingen, Mrs. J. H.,
 Voigt, Mary Sophia,

Millington.
Millington.
Evanston.
Peru.
Newton, Ia.
Belvidere.
Evanston.
Minneapolis, Minn.
Evanston.
Evanston.
Evanston.
Evanston.
Wabash, Ind.
Evanston.
Buena Park, Chicago.
Waukegan.
Buckley.
Perry.
Fort Smith, Ark.
Evanston.
Petoskey, Mich.
Rogers Park, Chicago.
Montezuma.
Henry, Ill.
Centerville.
Evanston.
Evanston.
Richview.
Edgewater, Chicago.
Tulsa, Ind. Ter.
Evanston.
Ravenswood, Chicago.
Mt. Vernon.
Evanston.
Marengo, Ia.
Evanston.
Evanston.
Evanston.
Evanston.
Evanston.
Hollandale, Wis.
Evanston.
Evanston.
Chicago.
Box Grove, Ont.
Evanston.
Orfordville, Wis.
Wenona.
Evanston.
Evanston.
Kankakee.

Wahl, Mabel Eliot,	<i>Edgewater, Chicago.</i>
Walter, Hamilton,	<i>Evanston.</i>
Walter, Mrs. William,	<i>Evanston.</i>
Ward, Esther,	<i>Evanston.</i>
Ware, Florence Emily,	<i>Evanston.</i>
Watson, Margaret,	<i>Evanston.</i>
Weaver, Martin W.,	<i>Toronto, Ont.</i>
Webster, Maurice Hillis,	<i>Evanston.</i>
Weeks, Marjorie,	<i>Evanston.</i>
Welch, Helen Wikel,	<i>Clarinda, Ia.</i>
Welch, Ray D.,	<i>Ada, O.</i>
Wells, Norma May,	<i>Evanston.</i>
West, Mrs. Mabel Pearl,	<i>Chicago.</i>
Wheelock, Grace,	<i>Wilmette.</i>
White, Anne Lucile,	<i>Effingham.</i>
White, Lillian,	<i>Evanston.</i>
Whitfield, Josiedell,	<i>Evanston.</i>
Whitfield, Ruth Margaret,	<i>Evanston.</i>
Wilcox, Muriel Estelle,	<i>Hammond, Ind.</i>
Williams, Mrs. Jennie May,	<i>Evanston.</i>
Williams, Naomi,	<i>Evanston.</i>
Williams, Seymour,	<i>Evanston.</i>
Willis, Mrs. L. M.,	<i>Evanston.</i>
Winer, Honor Mary,	<i>Wilmette.</i>
Wood, Allen H.,	<i>Titonka, Ia.</i>
Wood, Cassius Hiram,	<i>Cass City, Mich.</i>
Woodmansee, Cicero McGown,	<i>Evanston.</i>

APPENDIX.

The following is a list of Chamber Music given during the past twelve years by the School of Music String Quartette, assisted by members of the Faculty, and others :

BACH, Concerto for two Violins.

Sonata, C major, for 'Cello.

BARGIEL, String Quartette, No. 3, Op. 15.

Trio for Piano, Violin, and 'Cello, Op. 6, No. 1.

Trio for Piano, Violin, and 'Cello, Op. 6, No. 3.

BEETHOVEN, String Quartette, Op. 8, No. 1.

" " " 18, No. 2.

" " " 18, No. 6.

" " " 59, No. 1.

" " " 59, No. 2.

" " " 59, No. 3.

" " " 18, No. 4.

" " " 95.

" " " 74.

" Trio " 9, No. 3.

Trio for Piano, Violin, and 'Cello, Op. 97.

Serenade for Violin, Viola, and 'Cello, Op. 8.

Serenade for Flute, Violin, and Viola, Op. 25.

Septette for Clarinet, Bassoon, Horn, and Strings, Op. 20.

(Four movements. The wind instruments supplied upon the organ.)

Concerto for Violin, Op. 61.

(First movement with Leonard Cadenza.)

Sonata for Piano and Violin, Op. 47.

Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16.

Variations, from Quartette, Op. 18, No. 5.

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola and 'Cello, Op. 34.

Sextette for Strings, Op. 18.

String Quartette, Op. 51, No. 1.

String Quartette, Op. 51, No. 3.

Sonata for 'Cello and Piano, Op. 99, two movements.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DVORAK, String Quartette, Op. 51.

Quintette for Piano, two Violins, Viola, 'Cello, Op. 81.

Bagatelles for two Violins, 'Cello, and Organ, Op. 47.

Bagatelles for two Violins, 'Cello, and Organ, Op. 95.

- String Quartette, Op. 96.
String Quartette, Op. 80.
Dumky Trio, for Piano, Violin and 'Cello.
Trio for two Violins and Viola, Op. 74.
Adagio, from 'Cello Concerto, Op. 104.
- FOOTE, ARTHUR, Quintette for Piano and Strings, Op. 38.
- FRANCK, CESAR, Sonata for Piano and Violin.
 Quintette for Piano and Strings, F minor.
- GADE, Trio for Piano, Violin, and 'Cello, Op. 42.
- GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.
- GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello,
 Op. 30.
- GOLTERMAN, Concertstueck for 'Cello, 65.
- GRIEG, Sonata for Piano and Violin, Op. 45.
 Sonata for Piano and Violin, Op. 13.
 String Quartette, G minor, Op. 27.
- HARRIS, HUBBARD W., Sonata for 'Cello and Piano.
 (Second and third movements.)
- HANDEL, Sonata for Piano and Violin, A major.
 Sonata for two Violins.
 Passacaglia for Violin and 'Cello.
- HAYDN, String Quartette, Op. 77, No. 1.
 String Quartette in D, Op. 76, No. 5.
 String Quartette, Op. 20, No. 4.
 Variations from Kaiser Quartette.
- HERZOGENBERG, Quintette for Oboe, Clarionet, French Horn and
 Bassoon, E flat major.
- HOFFMANN, Sonata for Violin and Piano, Op. 67.
- KNAPP, HAROLD E., String Quartette in C major.
- LIADOW, Scherzo for Strings.
- LUTKIN, P. C., Trio for Piano, Violin, and 'Cello, Op. 1.
 (Second movement.)
 Andante for Violin and Orchestra, Op. 6.
- MENDELSSOHN, String Quartette, Op. 12, No. 1.
 Trio for Piano, Violin, and 'Cello, Op. 66.
 Trio for Piano, Violin, and 'Cello, Op. 49.
 Sonata for 'Cello and Piano, Op. 45, No. 1.
- MOZART, Quintette for Clarionet and Strings.
 String Quartette, No. 14.
- OLDBERG, ARNE, String Quartette, C minor, No. 1.
 String Quartette in D, No. 2.
 Trio for Piano, Violin, and 'Cello, E minor.

Quintette for Piano, two Violins, Viola and 'Cello, B minor.
Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major.

Concerto for French Horn, E flat major.

PROTHEROE, DANIEL, String Quartette, A minor, Op. 52.

RUBINSTEIN, Sonata for 'Cello and Piano, Op. 18.

Sonata for Violin and Piano, Op. 13. (First movement.)

String Quartette, Op. 17, No. 3.

SCHUBERT, CHARLES, Andante and Caprice for 'Cello.

SCHUBERT, String Quartette, Op. 29.

String Quartette, D minor.

String Quintette, Op. 163.

Trio for Piano, Violin, and 'Cello, Op. 99.

Trio for Piano, Violin, and 'Cello, Op. 100.

(Two movements.)

Quintette for Piano, Violin, Viola, 'Cello and Bass, Op. 114.

SCHUMANN, String Quartette, Op. 61, No. 2.

Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44.

Quartette for Piano, Violin, Viola, and 'Cello, Op. 45.

String Quartette, Op. 41, No. 2.

SAINT SAENS, Quintette for Piano and Strings, Op. 14.

SCHUETT, E., Walzer Maerchen, for Piano, Violin, and 'Cello, Op. 54.

STRAUSS, RICHARD, Sonata for Piano and 'Cello, Op. 6.

SVENDSEN, Allegro Scherzando.

TSCHAIKOWSKY, String Quartette, Op. 11.

Trio for Piano, Violin, and 'Cello, Op. 50.

WATHALL, A. G., Suite for Strings.

WEBER, Concerto for Clarinet, Op. 75.

(Orchestra part arranged for Organ and Strings.)

WEBER, JOSEF MIROSLAV, String Quartette in B minor.

WEIDIG, ADOLF, String Quartette, A major.

WOLF, HUGO, String Quartette, "Italienische Serenade."

KNAPP STRING QUARTETTE.

The professional String Quartette of the School of Music, referred to elsewhere in this Bulletin as the University String Quartette, composed of Harold Knapp, first violin; L. R. Blackman, second violin; Charles Elander, viola, and Day Williams, 'cello, is one of the few permanent organizations of its kind in the country. It has a well-established reputation in Chicago and the middle West, where its concerts have always attracted the most favorable comments of both press and public. It has always held to the highest standards of selection and performances. There is, perhaps, no branch of music which requires such indefatigable devotion and energy as the development of a good ensemble in string quartette playing, and the greatest composers have ever delighted in writing for this most sensitive, expressive and complete combination of instruments. For terms and dates address the

KNAPP STRING QUARTETTE,
Music Hall, Evanston, Ill.

ARTISTS' SERIES.

Programs by Visiting Artists and Organizations.

CHAMBER MUSIC RECITAL

BY THE KNEISEL QUARTETTE OF NEW YORK.

QUARTETTE, F major, Op. 96	<i>Dvorak</i>
QUARTETTE, G minor, Op. 10 (two movements)	<i>C. A. Debussy</i>
LENTO, for Violoncello Solo and Strings	<i>Chopin</i>
QUARTETTE, F minor, Op. 95	<i>Beethoven</i>

SONG RECITAL

BY GEORGE HAMLIN, Tenor.

"I Attempt from Love's Sickness to Fly,"	<i>Purcell</i>
"Where'er You Walk,"	<i>Handel</i>
"O, Bid Your Faithful Ariel Fly,"	<i>Linley</i>
"Lachen und Weinen," }	<i>Schubert</i>
"Nacht und Traeume," }	
"Geisternaechte," }	<i>Schumann</i>
"Provençalisches Lied," }	
"Im Kahne,"	<i>Grieg</i>
"Feinsliebchen, du sollst,"	} Volkslieder
"Die Sonne scheint nicht mehr,"	
"Mein Maedel hat einen Rosenmund,"	
"Botschaft,"	
"On the Hill,"	} From Tennyson's Cycle, "The Window,"
"At the Window,"	
"Gone,"	
"Marriage Morning,"	
"The Crying of Water,"	<i>Campbell-Tipton</i>
(Dedicated to Mr. Hamlin.)	
"Go Not, Happy Day,"	<i>Carl Bush</i>
"Ring Out, Wild Bells,"	<i>Gounod</i>

CHAMBER MUSIC RECITAL

BY PROFESSOR ARNE OLDBERG, Pianist,

(Of the Faculty)

and

F. STARKE, Oboe; C. MEYER, Clarinet; L. DE MARE, Horn;

H. RABE, Fagott,

(Of the Theodore Thomas Orchestra).

QUINTETTE, for Piano, and Wood-wind,	<i>Arne Oldberg</i>
CONCERTO, for Horn and Orchestra (accompaniment arranged for piano),	<i>Arne Oldberg</i>
QUINTETTE, for Piano and Wood-wind, E flat	<i>Herzogenberg</i>

SONG RECITAL

BY GLENN HALL, Tenor.

Aria, "Turn Thy Face from My Sins,"	}	<i>Lutkin</i>
"The Questioner,"		<i>Schubert</i>
"Who is Sylvia,"		
"Hark! Hark! the Lark!"		
"Serenade,"		
"Du bist wie eine Blume,"		<i>Liszt</i>
Serenade,		<i>Brahms</i>
"Auf dem gruenen Balkon,"		<i>Hugo Wolf</i>
"Heimliche Aufforderung,"		<i>Richard Strauss</i>
Aria, "Wohin seid, ihr entschwunden?" from		
"Eugen Onegin,"		<i>Tschaikowsky</i>
"Hills o' Skye,"		<i>Victor Harris</i>
"Phillis has such charming graces,"		<i>Lane-Wilson</i>
"Mother o' Mine,"		<i>Tours</i>
"The Little Irish Girl,"		<i>Lohr</i>
Aria, "O Vision Entrancing," from "Esmeralda,"		<i>Goring-Thomas</i>

In addition the following works were produced in four concerts by the University String Quartette, assisted by others:

String Quartette, Op. 29,	<i>Schubert</i>
Suleika's Song,	<i>Schubert</i>
"With a Primrose,"	<i>Grieg</i>
"Ich liebe dich,"	<i>Grieg</i>
"By Manzanares,"	<i>Jensen</i>

Mrs. Lillian French Read, Soprano.
(Of the Faculty.)

Quintette for Piano and Strings, Op. 34,	<i>Brahms</i>
--	---------------

Mrs. John R. Lindgren at the piano.

String Quartette, C major,	<i>Mozart</i>
Terzetto, for two Violins and Viola, Op. 74,	<i>Dvorak</i>
String Quartette, D minor, Op. Posth.,	<i>Schubert</i>
String Quartette, Op. 59, No. 1 (Rasoumoffsky),	<i>Beethoven</i>
Sonata for Piano and Violoncello, Op. 99,	<i>Brahms</i>

Mrs. Hila V. Knapp at the piano.

(Of the Faculty.)

String Quartette, Op. 41, No. 2 (given twice),	<i>Schumann</i>
Passacaglia for Violin and Violoncello,	<i>Handel</i>
Quintette for Piano and Strings, Op. 81,	<i>Dvorak</i>

Mr. Victor Garwood at the piano.

(Of the Faculty.)

FACULTY RECITALS.

PIANO RECITAL

BY ELIZABETH RAYMOND WOODWARD.

Beethoven Program.

- 32 Variations, C minor.
Rondo a Capriccio, Op. 129.
Sonata, Op. 27, No. 2 (Moonlight).
Sonata, Op. 53.

ORGAN RECITAL

By CURTIS A. BARRY.

Fugue, A minor,
Pastoral Sonata, Op. 88,

I. Pastorale.

II. Intermezzo.

III. Fugue.

Canon, B minor,
"An Autumn Sketch,"
Allegretto, in B minor,
Concert Overture, in C minor,
Finale (Grand Chorus), in E flat,*Bach*
*Rheinberger**Schumann*
Brewer
Guilmant
Hollins
Guilmant

PIANO RECITAL

By MISS NELLIE B. FLODIN,

Assisted by

MISS VIOLA PAULUS, Contralto.

Concerto, G major, Op. 58,
"My Heart at Thy Sweet Voice,"
Romance, Op. 28, No. 2,
Menuet in D flat, for left hand alone, Op. 113, No. 2,
"If I were a Bird," Op. 2, No. 6,
"O Whistle and I'll Come to You, My Lad," }
"Loch Lomond," }
"Caller Herrin," }
"Nina," Aria de Pergolese,
Spinning Song, from "Flying Dutchman," }*Beethoven*
Saint-Saens
Schumann
Rheinberger
*Henselt**Old Scotch**Joseffy*
Wagner-Liszt

ALUMNI RECITALS.

FIRST ALUMNI RECITAL

By

MISS MARY PORTER PRATT

and

MISS WINIFRED HULL

(Of the Faculty)

Assisted by

MISS JULIA MARSHALL, Violinist

MISS MARY MARSHALL, Pianist

Organ and Piano—Marche Triomphale }
Pastorale }

MISS PRATT AND MISS HULL.

Guilmant

- Violin—Variations on a Gavotte of Corelli, *Leonard*
 MISS JULIA MARSHALL.
 Organ and Piano—"Marche Hongroise" (Le Damnation de Faust), *Berlioz*
 MISS PRATT AND MISS HULL.
 Violin, Organ and Piano—"Meditation" on the first prelude
 of Bach ("Ave Maria"), *Gounod*
 MISS JULIA MARSHALL, MISS PRATT, MISS HULL.
 Two Pianos—"Rouet d' Omphale," }
 Minuet and Gavotte, } *Saint-Saens*
 "Danse Macabre," }
 MISS HULL AND MISS PRATT.
 Violin, Organ and Piano—Overture to "Oberon," *Weber*
 MISS JULIA MARSHALL, MISS MARY MARSHALL,
 MISS HULL AND MISS PRATT.

SECOND ALUMNI RECITAL

By

MRS. MABEL DUNN MADSON

Pianist.

- Sonata, Op. 31, No. 2, *Beethoven*
 I. Allegro.
 II. Adagio.
 III. Allegretto.
 Etudes, Op. 25, No. 7, and Op. 10, No. 12, }
 Nocturne, C minor, } *Chopin*
 Polonaise, Op. 53, }
 Liebestraum, *Liszt*
 Witches' Dance, *MacDowell*
 March Militaire, *Schubert-Taussig*

STUDENTS' RECITALS.

(Forty-eight Students' Recitals were given during the year.)

FOURTH STUDENTS' RECITAL.

- PIANO—Bourree, G major, *Bach*
 MISS GRACE STARK.
 PIANO—Nocturne, E flat, *Chopin*
 MISS HELEN ALVORD.
 VOCAL—"When in the Great Bazaars," *Finden*
 MISS HEDWIG BRENNEMAN.
 PIANO—Gigue and Bourree, *Bach*
 MISS EUNICE ORR.
 ORGAN—Andante, from First Organ Sonata, *Mendelssohn*
 MISS JENNIE COLLADAY.
 PIANO—Valse, F minor, *Chopin*
 MISS MABEL FORKNER.
 VIOLIN—Romanza, from Concerto in D minor, *Wieniawski*
 MISS JULIA MARSHALL.
 PIANO—Nocturne, F sharp major, *Chopin*
 MISS LENA WARD.

VOCAL—"Madrigal,"		<i>Chaminade</i>
	MISS AGNES HANMER.	
PIANO—Valse,		<i>Schuett</i>
	MISS BERNICE FISHER.	
PIANO—Intermezzo,		<i>Brahms</i>
Etude, G flat major,		<i>Chopin</i>
	MRS. MYRTA MCKEAN DENNIS.	

SEVENTH STUDENTS' RECITAL. SONATA PROGRAM.

Sonata, Op. 10, No. 3,		<i>Beethoven</i>
	MISS LURA BAILEY.	
Sonata, Op. 27, No. 1 (Sonata quasi una Fantasia),		<i>Beethoven</i>
	MISS JENNIE COLLADAY.	
Sonata, Op. 7,		<i>Grieg</i>
	MISS HAZEL SEERLEY.	

TWELFTH STUDENTS' RECITAL. By Pupils of the PREPARATORY DEPARTMENT.

PIANO—Landler, Op. 215, No. 3,		<i>Von Wilm</i>
Wanderlust, Op. 74, No. 6,		<i>Hans Harthan</i>
	FRANKLIN MOHR.	
PIANO—Sonatina in C,		<i>Lichner</i>
	GORDON GUILLIAMS.	
VIOLIN—Gavotte,		<i>Carl Busch</i>
	ROSEMARY COOPER.	
PIANO—Sonatina in D (first movement),		<i>Schytte</i>
	ANNA HEBBLETHWAITE.	
VIOLIN—Caprice Mignon,		<i>Weidig</i>
	KNOWLTON EYER.	
PIANO—Menuett in B flat,		<i>Beaumont</i>
	LILY BRAMMER.	
PIANO—Song Without Words, No. 9,		<i>Mendelssohn</i>
	REGINA BOND.	
VIOLIN—Cavatina,		<i>Raff</i>
	MARSHALL SIMONDS.	
PIANO—Rondo, from Sonatina in D,		<i>Kuhlau</i>
"Silent Grief,"		<i>Von Wilm</i>
"Pouting Johnny,"		<i>Schmoll</i>
	GENEVIEVE SWEET.	
PIANO—"Evening Song,"		<i>Seiss</i>
	MILDRED CAPITAIN.	
PIANO—Album Leaf, Op. 7, No. 2,		<i>Kirchner</i>
Menuetto,		<i>Scharwenka</i>
"Song of the Brook,"		<i>Lack</i>
	JEANNETTE STINSON.	
VIOLIN—Scene de Ballet,		<i>Beriot</i>
	MARY ALICE RICE.	

The following Recitals were by Students of the Senior Class:

ELEVENTH STUDENTS' RECITAL.

PIANO RECITAL

By
MISS GRACE HOPWOOD
Assisted by
MISS JULIA MARSHALL, Violinist.

Fugue, A minor,	<i>Bach</i>
Sonata, Op. 31, No. 3,	<i>Beethoven</i>
Gavotte,	<i>Corelli-Leonard</i>
Nocturne, E major, }	<i>Chopin</i>
Etude, F major, }	<i>Mendelssohn</i>
Violin Concerto, Op. 64,	
Andante—Allegro molto vivace.	
Spinning Song, from "Flying Dutchman,"	<i>Wagner-Liszt</i>

TWENTIETH STUDENTS' RECITAL.

PIANO RECITAL

By
MISS BERTHA MCCORD
Assisted by
MISS BERTHA PORTER, Violinist.

Toccata and Fugue, D minor,	<i>Bach</i>
Sonata, Op. 31, No. 2,	<i>Beethoven</i>
Romanze,	<i>Bruch</i>
Berceuse,	<i>Chopin</i>
Arabesque, A flat,	<i>Leschetizky</i>
Rhapsodie Hongroise,	<i>Houser</i>
Menuet et Valse,	<i>Saint-Saens</i>

TWENTY-SEVENTH STUDENTS' RECITAL.

MISS HORTENSE MOREHART, Pianist,
Assisted by
MISS JESSIE HAZELTON, Soprano.

Sonata, Op. 27, No. 2,	<i>Beethoven</i>
"My Marguerite,"	<i>Old French</i>
"Lullaby,"	<i>Mozart</i>
"My Lover He Comes on the Skee,"	<i>Clough-Leigher</i>
Rhapsodie, C minor,	<i>Brahms</i>
Etude, C sharp minor,	<i>Chopin</i>
Etude, G flat major,	<i>Chopin</i>
"Madrigal,"	<i>Chaminade</i>
"Murmuring Zephyrs,"	<i>Jensen</i>
"Little Irish Girl,"	<i>Lohr</i>
"Liebestraume,"	<i>Liszt</i>
Valse, E major,	<i>Moszkowski</i>

TWENTY-EIGHTH STUDENTS' RECITAL.

VIOLIN RECITAL

By

MISS BERTHA BELLE PORTER,

Assisted by

MISS VIOLA PAULUS, Contralto.

Third Suite, Op. 34,

"Se Saran Rose,"

Romanze,

"Heralds of Spring,"

"Mighty lak' a rose,"

"Madcap Marjorie,"

Rhapsodie Hongroise,

*Ries**Arditi**Bruch**Marston**Nevin**Norton**Hauser*

THIRTY-FIRST STUDENTS' RECITAL.

MRS. MYRTA MCKEAN DENNIS, Pianist,

Assisted by

RALPH BROWNELL DENNIS, Reader.

Sonata, Op. 31, No. 3,

"The White Cowl,"

Intermezzo, E minor, Op. 119, No. 2,

Etude, Op. 25, No. 3, F major,

Etude, Op. 10, No. 5, G flat major,

"The Rhyme of the Dichess May,"

Etudes Symphoniques, Op. 13,

*Beethoven**James Lane Allen**Brahms**Chopin**Chopin**Elizabeth B. Browning**Schumann*

THIRTY-FIFTH STUDENTS' RECITAL.

MISS JULIA MARSHALL, Violinist.

MISS MARY MARSHALL, Pianist.

Sonata for Violin and Piano, F minor, No. 5,

Andante, from Sonata, Op. 5,

Concerto for Violin, E minor, Op. 64,

Nocturne, E major, Op. 62, No. 2,

Etude, G flat, Op. 10, No. 5,

Magic Fire,

Introduction and Rondo Capriccioso, Op. 28,

*Bach**Brahms**Mendelssohn**Chopin**Chopin**Wagner-Brassin**Saint-Saens*

FORTY-THIRD STUDENTS' RECITAL.

ORGAN RECITAL

By

MR. WALTER EDMUND SQUIRE,

Assisted by

MISS JESSIE HAZELTON, Soprano.

Prelude and Fugue, C major,

Aria—"Deh vieni, non tardar," from "Marriage of Figaro,"

Sonata, No. 1, D minor, Op. 42,

"The Lorely,"

Larghetto with Variations, F sharp minor,

"Lamentation," Op. 45, No. 1,

"Love Planted My Rose,"

"Sing Me to Sleep,"

*Bach**Mozart**Guilmant**Liszt**Samuel Wesley**Guilmant**Walter E. Squire**Greene*

With Violin Obligato by Mr. Waldemar Geltch.

Concertsatz, C minor,

Thiele

Students' Series
No. 447

Fifteenth Season
1905-1906

FORTY-SIXTH STUDENTS' RECITAL

Monday Evening, June 11th,

8:00 o'clock.

PIANO CONCERTOS

With Orchestra

By

MEMBERS OF THE GRADUATING CLASS.

PROGRAM:

- Concerto, C minor, Op. 37, *Beethoven*
I. Allegro e con brio, with Reinecke Cadenza.
MISS GRACE BELLE HOPWOOD.
- Concerto, E flat major, Op. 73, *Beethoven*
II. Adagio un poco mosso.
III. Rondo, Allegro.
MISS MARY STEVENSON MARSHALL.
- Concerto, G minor, Op. 22, *Saint-Saens*
I. Andante sostenuto.
MISS NELLIE HORTENSE MOREHART.
- Concerto, F minor, Op. 21, *Chopin*
II. Larghetto.
MRS. MYRTA McKEAN DENNIS.
- Concerto, A minor, Op. 54, *Schumann*
I. Allegro affetuoso.
MISS BERTHA CLENDENEN McCORD.

Students' Series
No. 448

Fifteenth Season
1905-1906

FORTY-SEVENTH STUDENTS' RECITAL

Tuesday Evening, June 12th,
8:00 o'clock.

MEMBERS OF THE GRADUATING CLASS

Assisted by

MISS JESSIE LUCIA HAZELTON, Soprano.

MISS VIOLA EMMA PAULUS, Contralto.

PROGRAM:

- | | |
|--|---------------------|
| ORGAN—Fugue, G minor (the greater), | <i>Bach</i> |
| MR. CURTIS ABELL BARRY. | |
| VIOLIN—Concerto, D major, Op. 61, | <i>Beethoven</i> |
| I. Allegro ma non troppo. | |
| Cadenza by Leonard. | |
| MISS JULIA SHELDON MARSHALL. | |
| Aria—"Farewell, Ye Hills!" from "Joan of Arc," | <i>Tschaikowsky</i> |
| MISS JESSIE LUCIA HAZELTON. | |
| VIOLIN—Suite No. 3, Op. 34, | <i>Ries</i> |
| I. Moderato. | |
| II. Adagio. | |
| MISS BERTHA BELLE PORTER. | |
| ORGAN—Sonata, D minor, Op. 42, | <i>Guilmant</i> |
| II. Pastorale. Andante quasi allegretto. | |
| III. Finale. Allegro assai—Andante Maestoso. | |
| MR. WALTER EDMUND SQUIRE. | |
| VIOLIN—Introduction and Rondo Capriccioso, | <i>Saint-Saens</i> |
| MISS JULIA SHELDON MARSHALL. | |
| Aria—"Se Saran Rose," | <i>Arditi</i> |
| MISS VIOLA EMMA PAULUS. | |
| VIOLIN—Hungarian Rhapsody, Op. 43, | <i>Houser</i> |
| MISS BERTHA BELLE PORTER. | |
| ORGAN—Chromatic Fantasie, | <i>Thiele</i> |
| MR. CURTIS ABELL BARRY. | |

Students' Series
No. 449

Fifteenth Season
1905-1906

FORTY-EIGHTH STUDENTS' RECITAL

Thursday Evening, June 14th,
8:00 o'clock.

MEMBERS OF THE CERTIFICATE CLASS

Assisted by

MISS MARY ALICE RICE, Violinist.

MR. HERBERT SAMUEL HYDE, Organist.

PROGRAM:

- | | |
|---|--------------------|
| PIANO—Ballade, G minor, Op. 23, | <i>Chopin</i> |
| MISS STELLA LYDA BENSON. | |
| Aria—"Voi che sapete," from the "Marriage of Figaro," | <i>Mozart</i> |
| MISS AGNES JANE HANMER. | |
| PIANO—"Ende vom Lied," }
"Aufschwung," } | <i>Schumann</i> |
| MISS MAE ISABEL SMITH. | |
| PIANO—"Arabesque," | <i>Leschetizky</i> |
| MISS NONA EVELYN WILLIAMS. | |
| Aria—"Farewell, My Friends," from "Daughter of the Regiment," | <i>Donizetti</i> |
| MISS FLORENCE BERNICE BRIGGS. | |
| PIANO—Funeral March, B flat minor, | <i>Chopin</i> |
| MR. WILLIAM ELMER KEETON. | |
| PIANO—Nocturne, G flat major, | <i>Brassin</i> |
| Tarantelle, | <i>Nicodé</i> |
| MISS ESTHER CHRISTINE HINMAN. | |
| VIOLIN—Scene de Ballet, | <i>De Beriot</i> |
| MISS MARY ALICE RICE. | |
| Aria—Flower Song, from "Faust," | <i>Gounod</i> |
| MISS HEDWIG BRENNEMAN. | |
| PIANO—Polonaise, | <i>Rubinstein</i> |
| MISS EDITH ALICE GIRTON. | |

ADDRESS

by the

REVEREND JOHN HARRIS KNOWLES, M.A., Mus. Bac.

PRESENTATION OF CERTIFICATES.

ORGAN—Grand Chorus from Seventh Sonata,
MR. HERBERT SAMUEL HYDE.

Guilmant

GRADUATES FROM THE DIPLOMA COURSE.

Receiving the University Degree of Graduate in Music.

CURTIS ABELL BARRY,	Chicago
MYRTA MCKEAN DENNIS,	Evanston
GRACE BELLE HOPWOOD,	Evanston
JULIA SHELDON MARSHALL,	Evanston
MARY STEVENSON MARSHALL,	Evanston
NELLIE HORTENSE MOREHART,	Chanute, Kan.
BERTHA CLENDENEN MCCORD,	Wellsburg, W. Va.
BERTHA BELLE PORTER,	Apple River, Ill.
WALTER EDMUND SQUIRE,	Chicago

GRADUATES FROM THE CERTIFICATE COURSE.

Piano and Theory.

HELENE ADELE AHLERS,	Bellevue, Ia.
ROLLA M. ANDREWS,	Woodstock, Ill.
STELLA LYDA BENSON,	Ottawa, Ill.
MARVENE GOLDIE CAMPBELL,	Bethany, Ill.
CECILE AINSWORTH DU MARS,	Hanna City, Ill.
LILLIE ECKERT,	Woodstock, Ill.
GRACE GARRETT,	Evanston
EDITH ALICE GIRTON,	Madison, S. D.
ESTHER CHRISTINE HINMAN,	Bellaire, Mich.
WILLIAM ELMER KEETON,	St. Louis, Mo.
ALICE LUCILE KENNEDY,	Woodstock, Ill.
LOTTIE EVA WALL,	Fargo, N. D.

Voice and Theory.

FLORENCE BERNICE BRIGGS,	Delta, O.
AGNES JANE HANMER,	Evanston
GRACE MAY LOOMIS,	Osborne, Kan.
Voice, Theory, and Public School Music Methods.	
HEDWIG BRENNEMAN,	Peru, Ill.
Piano, Theory and Public School Music Methods.	
MAE ISABEL SMITH,	Kewanee, Ill.
NONA EVELYN WILLIAMS,	Mason City, Ia.

GRADUATES FROM THE COURSE IN PUBLIC SCHOOL
MUSIC METHODS.

GRACE ELLA BERGER,	Osage, Ia.
MARTIN LUTHER CONSTANT,	Illioopolis, Ill.
MAMIE HOWES,	Lawrence, Mich.
MAUDE SOPHIA LILLIE,	Marion, Ia.
ELVA SMITH,	Correctionville, Ia.
CHRISTINE THIERS,	Mt. Pleasant, Mich.
ELIZABETH THOM,	Correctionville, Ia.

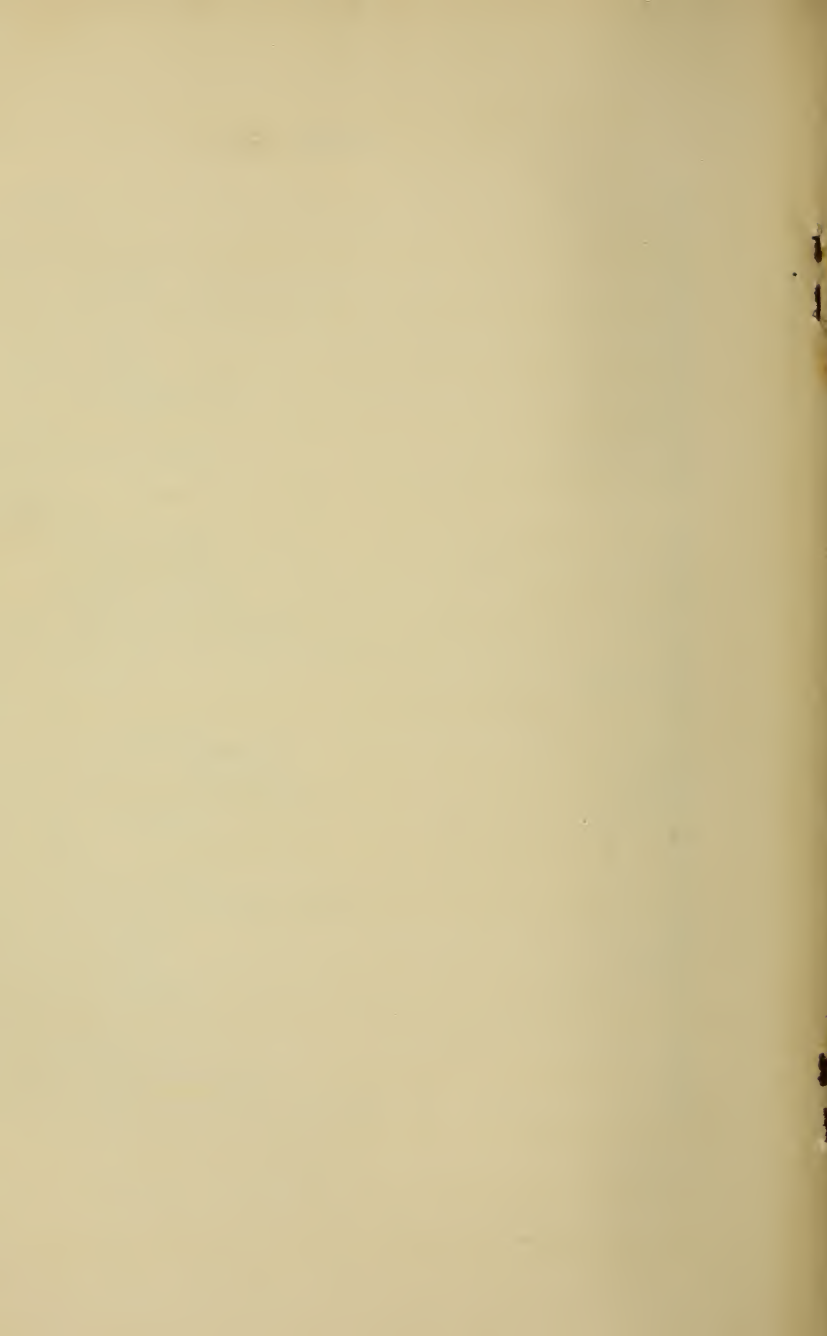
CERTIFICATE OF PERFORMANCE.

GRACE FLORENCE STARK,	Thompson, Ill.
-----------------------	----------------

INDEX.

Absence from Class Exercises.....	29
Absence through illness.....	33
Academy Studies	15, 19, 20
Advanced Standing	14
Advantages	10
Affiliated School and Accredited Schools.....	34
Applied Music	15
Apollo Musical Club	39
Artists' Recitals and Concerts	39
Bachelor of Music	18
Band	38
Board	40
Building	9
Calendar	3
Certificates and Diplomas	15, 18, 30
Certificate of Performance	30
Chamber of Music	38, 57
Chapin Hall	41
Chicago Orchestra	39
Choral Classes	37
Choral Societies	35
College Studies	15, 20
Concert Advantages	38
Courses	15
Degrees	15, 18
Diplomas and Certificates	15, 18, 30
Dormitories	40
Ensemble	17, 37
Evanston Musical Club	17, 31, 35
Examinations	13, 29
Expenses	31, 42
Faculty	5
Faculty Concerts	57, 62
Fees and Expenses	31
Free Advantages	35
Free Tuition	44
Glee Club	38
Grades of Scholarship	29
Graduating Exercises	69, 71
Gymnasium Work	35
Hospital	12
Incidental Fee	31
Lessons by Mail	13
Literary Musical Course	19
Literary Studies	19

Location	9
Lockers	31
Matriculation	31
Methods of Instruction	25
Music Pedagogy	34
Orchestra and Ensemble Practice	37
Organ Practice	33
Pearsons Hall	41
Physical Culture	35
Pianos and Organs	40
Piano and Organ Practice	33
Positions	20, 44
Post Graduate Course	19
Practice	17, 33
Preparatory Department	34
Programs:	
Artists' Recitals	61
Faculty Recitals	62
Alumni Recitals	63
Students' Recitals	64
Public School Music Methods	19, 47
Purchasing Music and Text Books.....	46
Recitation Hours	21
Reduced Fees	20, 33, 48
Refunds	33
Register of Students	47
Requirements for Admission	12, 18
Requirements for Graduation	15, 18
Rules and General Information	29, 45
Schedule of Studies	16, 18, 20
Schedule of Theoretical Classes	21
Self Help	44
Sight-Reading Classes	37
Solo Classes and Students' Recitals	38
Special Students	9, 12
Students' Recitals	38
String Quartette	38, 57
Teacher's Certificate	15
Terms and Vacations	2
Tuition Fees	31
Theoretical Courses	18
Thomas' Orchestra Concerts	39
Willard Hall	40
Women's Educational Aid Association	41



NORTHWESTERN UNIVERSITY

EVANSTON—CHICAGO.

The special announcement of the several departments of the University may be had on application addressed as follows:

College of Liberal Arts,
The Registrar, University Hall, Evanston, Ills.

Medical School,
The Secretary, 2421 Dearborn Street, Chicago.

Law School,
The Secretary, Northwestern University Bldg., Chicago.

School of Pharmacy,
The Secretary, Northwestern University Bldg., Chicago.

Dental School,
The Secretary, Northwestern University Bldg., Chicago.

School of Music,
The Secretary, Music Hall, Evanston, Ills.

For information concerning the non-degree-conferring departments, address,

The Academy, Evanston, Illinois,
Professor Arthur H. Wilde, Ph.D., Acting Principal.

Grand Prairie Seminary, Onarga, Illinois,
Professor Henry Hoag Frost, A.B., President.

Elgin Academy, Elgin, Illinois,
Mr. George E. Slegt, A.B., Principal.

For information concerning the Theological Schools, address as follows:

Garrett Biblical Institute,
Reverend Charles J. Little, LL.D., President.

Norwegian-Danish Seminary,
Reverend Nels E. Simonsen, D.D., Principal.

Swedish Theological School,
Reverend Albert Ericson, D.D., President.

For Information concerning the School of Oratory, address
Professor Robert L. Cumnock, L.H.D., Director, Evanston, Ill.

UNIVERSITY OF ILLINOIS-URBANA



3 0112 112236184

THIS BULLETIN IS ISSUED QUARTERLY BY THE
SCHOOL OF MUSIC OF NORTHWESTERN UNIVERSITY

Entered as Second-Class Matter at the Post-Office
at Evanston, Illinois.